ELEMENTARY ENGLISH COMPOSITION

SCOTT AND DENNEY

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BY

FRED NEWTON SCOTT

PROFESSOR OF RHETORIC IN THE UNIVERSITY OF MICHIGAN

AND

JOSEPH VILLIERS DENNEY

PROFESSOR OF ENGLISH IN OHIO STATE UNIVERSITY

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PREFACE

The indifference of younger classes in the secondary schools to their English composition is due to a variety of causes, of which three are worthy of special consideration. In the first place, there is a lack of novelty in present methods of teaching the subject. The kind of work that is usually prescribed for such classes seems to the pupils to be a mere repetition of what they have tried over and over again in the lower grades. The "grammar review," for instance, which confronts them on the threshold of the secondary course, is usually nothing more than a re-view, affording them no new view of their English, and calling for the exercise of no new form of ingenuity that might enlist their interest.

In the second place, one side of the pupil's training in English, and a most important side, is at this stage of his progress almost entirely neglected. The forces which urge young persons to express themselves with tongue or pen are partly individual, partly social, — partly impulses from within, partly solicitations from without. Pupils compose most naturally and most successfully when the two forces are in equilibration. But at the beginning of secondary instruction it is not uncommon for the teacher to rely upon the inward stimulus alone. He does not lead his pupils to think of "the other man" for whom they are writing or speaking. He leaves them in the attitude, and the spirits, of soldiers who are firing their ammunition into the void. This is to reject one of the most powerful of incentives to good writing. If a pupil can be led to see that of two ways of expressing his ideas, one is better than the other because it is more readily understood by the particular

person addressed, or because it is more likely to secure a voluntary hearing, he has a new motive for examining his English and for learning more about it. Presented as a means of meeting definite social needs more or less effectively, of winning attention and consideration, the various devices of grammar and rhetoric make an appeal to self-interest which pupils can understand. They will learn the mechanical and grammatical details of writing, will be careful of their oral expression, and will acquire, through willing practice, one by one the necessary principles of discourse just as rapidly as they come to appreciate the value of these things to themselves as members of society.

In the third place, and finally, the indifference of the pupils to their English composition is due in part to the isolation of written from spoken discourse. The artificial separation of two things which naturally belong together takes the heart out of both of them. Hence we find in the schools writing that is feeble and impersonal, and oratory that is flamboyant and insincere. That the simple utterances of daily desires and needs are as truly compositions as the most labored essays, that essays are best when they are the simple utterance of daily desires and needs, are lessons which pupils, if they have not already learned them, cannot learn too early in their secondary education.

These three things, then, — the need of a novel presentation of familiar ideas, the value of the social aspects of composition work, and the vital relationship of written and oral composition, — have received most attention in the preparation of the present work. The authors have not attempted to write a systematic treatise upon rhetoric. Rather they have tried to construct a series of definite, concrete problems, based upon attractive material and challenging curiosity, each problem discovering to the pupil

who solves it a practical principle, or a useful idiom, or a typical situation in real life. Occasionally pictures have been used as a stimulus to the imagination and a help to the pupil in realizing the situation which he is trying to represent by his words. The value of such concrete material in composition work is already recognized by progressive teachers. The authors venture the hope that some of the exercises based upon the pictures in this book will be found new and suggestive.

One caution may not be out of place to those who are to use the book in the class-room: No text-book should be swallowed whole; least of all a text-book in English composition. The teacher who keeps close watch upon the progress of the pupils will always be the best judge of the kind of instruction and the method of class-room procedure best adapted to a particular set of pupils, and while grateful for the help that a book may afford, will use the book as the best interests of the pupils seem to require.

AUGUST, 1900.

PREFACE TO THE REVISED EDITION

THE more than kind reception which this little book has had at the hands of teachers and school authorities, since it has made necessary a new set of plates, has given opportunity for a complete revision of the text. Believing, however, that the general idea of the book is not only right theoretically but has approved itself in application, the authors have made no fundamental changes in plan or in method. They have confined themselves to replacing the shop-worn material by a fresh stock, and to making such modifications in the details as will, in their judgment, effect a closer adaptation of the work to the needs of secondary pupils.

In the eight years that have passed since the book was first published, a striking change has come about in the spirit and method of composition teaching in secondary schools. Composition as a subject of secondary instruction has received not only greater attention, but more intelligent and more respectful attention. Its peculiar place in the curriculum and its importance as a discipline have been more generally acknowledged. The possibility of vitalizing and enriching it and the variety of the means for accomplishing this have been more widely recognized. In brief, secondary composition has come into its inheritance. And, together with this renewal of interest in the subject, has come into existence, or at least into prominence, a new type of composition teacher, — a teacher burning with enthusiasm for the once detested subject, and equipped intellectually and spiritually to attain the goal of this part of education; that is, the training of youth for the fullest and freest communion with their fellow-beings.

In bringing about this significant change of attitude toward the teaching of secondary composition — a change which no student of education can have failed to perceive, however he may have interpreted it — the authors would claim for this book a modest part. It has served, they believe, as a stimulus to those who have accepted its principles, and as a not unwholesome irritant to those who have not. Its very unconventionality (what some may have called its extravagance) has provoked more or less inquiry and discussion, and has aided in some quarters in breaking down the hampering formalism of an older method of instruction. It is hoped that in these regards, as well as in others, the revision which is here presented may be found to be an improvement upon the original text.

JUNE, 1908.

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EXERCISES FOR GRAMMAR REVIEW.

1. Introductory.

A. When did you begin the study of grammar? In what grade?

B. What was it about? What kinds of things? What parts of it did you like? Why? What parts did you dislike? Why? What book, if any, did you use?

C. If some one should say to you that he thought the study of grammar was of no particular use to anybody, what would you reply? How would you defend your position?

D. A young friend of yours who works all day in a machine shop thinks of taking up in a night school either grammar or arithmetic. Which will probably do him most good? Why? Suppose his choice to lie between grammar and geography, which would you advise him to take, and why?

E. Can you mention any particular occasion when a knowledge of grammar was a help to you?

F. Do you think grammar is made up of "rules"? If so, state some rule of grammar which in your opinion every one ought to observe.

G. Are any of the rules of grammar violated in the following passage? Point out the violations, and in each case state the rule as nearly as you can remember it.

The walking delegate was a stout young man with a bristling red mustache. "So you was laying for him too, was

you? Well now, between you and I, if I had have known that, I might have saved you a lot of worry. See! that's him yonder." And he pointed with a stubby forefinger to the centre of a group of excited men at my left.

2. Parts of Speech.

A. Below you will find, first a prose selection, second some lists of words. The lists have been made by breaking up the sentences into single words, then classifying these words according to their uses. All words that do the same work in the sentence have been put into the same class. Suggest a name for each of the classes, and show that it is an appropriate name.

"That is the life for me," said he eagerly. "What a gentleman of an animal the elephant is; and he has nearly a dozen men to wait upon him. Ha! old Longnose, what a very happy fellow you must be. Oh, if I were only an elephant, or even the keeper of an elephant!"

(1)	(2)	(3)	(4)
gentleman	me	the	is
animal	he	a	said
elephant	him	an	has
men	you	dozen	wait
Longnose		old	must
fellow		happy	be
keeper			were

(5)	(6)	(7)	(8)
eagerly	for	and	Ha
nearly	of	if	Oh
very	upon	or	
only			

From this list six words occurring in the selection have been omitted. Find them and insert each in the class where it belongs.

B. Break the following passage up into single words and find a place for each word in one of the eight classes illustrated above. In each case give a reason for classifying the word as you do.

As soon as he had said this, he could feel his nose lengthening into a slender trunk, — his body swelled out to a great size, — his feet grew large, and his black, shining skin turned into a coarse, rough, gray hide, — and he found himself walking along the road with a man on his head. He arrived at the great stable where he was to be exhibited, thinking that it was an admirable thing to be an elephant. They gave him something to eat, and soon the men and boys came in to see him. For half an hour he had a fine time, walking around, carrying boys about on his tusks, — taking his keeper's head into his mouth, picking up nuts and pieces of gingerbread with the finger and thumb at the end of his proboscis, — lying down and rising again at the keeper's command. Pretty soon, however, he got tired, and when the keeper ordered him to lie down, he concluded that he would not get up again. But the keeper taught him by blows that he was not his own master, if he was a gentleman. New troops of starers kept coming in, and he got tired out completely with going over and over again the same evolutions. He could hardly stand at last, and when they left him for the night, and he lay down to try to rest, and reflected that it must be just so to-morrow, and the next day, and so on as long as he lived, he was almost in despair. "Oh!" said he, "how foolish I was to wish to be an elephant! I had rather to be anything else. What a hard life I lead."

"And then such a window as this to look out of after my hard day's work," said he, as he turned his eye upward towards a little square hole in the stable wall. "What a window for an elephant's residence!"

3. Sentences.

The following paragraph is about a single thing; namely, *the chipmunk.* It says just one thing about it; namely, *that it awakens early in the spring.* If we put these two ideas together, we have the sentence: The chipmunk awakens early in the spring.

Before the crocus is out of the ground, you may look for the first chipmunk. When I hear the little downy woodpecker begin his spring drumming, then I know the chipmunk is due. He cannot sleep after that challenge of the woodpecker reaches his ear.

A. What is the following paragraph about? Put the answer in as few words as possible. What does the paragraph say about it? Put the answer in as few words as possible. Now join these two sets of words together to make a sentence.

The squirrel would shoot up the tree, making only a brown streak from the bottom to the top; would seize his nut and rush down again in the most hurried manner. Halfway to his den, which was not over three rods distant, he would rush up the trunk of another tree for a few yards to make an observation. No danger being near, he would dive into his den and reappear again in a twinkling.

B. In the following sentences what is the office of the words "the coast," "small service," "a sense of duty"? What is the office of "is clear," "is true service while it lasts," "pursues us ever"? Suggest names for these two elements of the sentence.

1. The coast is clear.
2. Small service is true service while it lasts.
3. A sense of duty pursues us ever.

C. Write a paragraph upon the sentence, "Every American schoolboy is entitled to a good education," using the words "Every American schoolboy" as the paragraph-subject, and

saying about it what is suggested by the words "is entitled to a good education."

D. Point out in each of the following sentences how much of the sentence tells what the writer is talking about and how much tells what he says about it.

1. Guilty consciences always make people cowards.
2. He that plants thorns must never expect to gather roses.
3. Practice in time becomes second nature.
4. To be prepared for war is one of the most effectual means of preserving peace.

E. In each of the two parts of the following sentences one word seems to be more important than the other words. In the first part the important word answers the question What? or Who? In the second part the important word answers the question Does what? or Has done what? Point out these important words and explain why they are important.

1. Eternal sunshine settles on its head.
2. The thirsty earth soaks up the rain.
3. The worthy gentleman who has been snatched from us at the moment of the election, and in the middle of the contest, whilst his desires were as warm and his hopes as eager as ours, has feelingly told us what shadows we are and what shadows we pursue.

F. Point out the difference between the corresponding sentences in I and II.

I.	II.
1. England can rule the world.	1. England and the United States can rule the world.
2. You were mistaken.	2. You and I were mistaken.
3. Lilacs will make a good hedge.	3. Either lilacs or evergreens will make a good hedge.

4. Error, wounded, writhes with pain.	4. Error, wounded, writhes with pain. And dies among her worshippers.
5. The rainbow comes.	5. The rainbow comes and goes.
6. Our echoes roll from soul to soul.	6. Our echoes roll from soul to soul, And grow forever and forever.
7. This medicine will cure.	7. This medicine will either kill or cure.

4. Kinds of Sentences.

A. What is the difference between the sentences in the left-hand column and those in the right? How many different kinds of sentences do you find in the right-hand column? Suggest a name for each kind.

1. The pilot cannot calm the winds.	1. Can the pilot calm the winds?
2. I am watching my opportunity.	2. Watch your opportunity.
3. Nothing succeeds like success.	3. What succeeds like success?
4. Forgiveness is better than revenge.	4. How much better is forgiveness than revenge!
5. He held the fort.	5. Hold the fort!

B. Convert each of the following sentences into a sentence of each of the different kinds illustrated above. What changes in form are necessary?

1. We are then all agreed, gentlemen.
2. Happy the people whose annals are blank in history books.

3. Woodman, spare that tree!
4. Life is real! life is earnest!

C. What was the mood of the speaker when he uttered each of the following sentences?

1. How stupid the waiter is!
2. What lovely roses you see in the gardens here!

5. Clauses.

In the following sentences how is the part in italics related to the remainder of the sentence?

1. *Though inland far we be,*
   Our souls have sight of that immortal sea
   Which brought us hither.
2. He *that plants thorns* must never expect to gather roses.
3. *While we stop to think,* we often miss our opportunity.
4. What is left, *when honor is lost?*
5. He sleeps well *who knows not that he sleeps ill.*
6. Every one excels in something *in which another fails.*
7. *Why he has come* and *what he desires,* we do not yet know.
8. *If the trumpet gives an uncertain sound,* who shall prepare himself to the battle?

6. Phrases.

A. In each of the first four sentences below certain words appear to be closely connected. They form little groups, as indicated by the italics. Find similar groups of words in the remaining sentences. Suggest a name for such groups.

1. Labor to keep alive *in your hearts* that little spark of celestial fire — conscience.
2. The God who gave us life gave us liberty *at the same time.*

3. Thoughts are mightier than *strength of hand.*

4. Custom is almost *a second nature.*

5. The measure of a man's life is the well spending of it, not the length.

6. I believe this government cannot endure permanently half slave and half free.

7. Earth is here so kind, that just tickle her with a hoe and she laughs with a harvest.

8. I have not the chancellor's encyclopædic mind. He is indeed a kind of semi-Solomon. He half knows everything, from the cedar to the hyssop.

B. In the sentences below compare the group of words in II with the corresponding word or words in I. Do the corresponding words mean the same thing? Are they of the same use in the sentence? What is the difference in form? To which of the eight classes enumerated in Section 2, A, do the words "gentle," "human," "sail-like," "unhesitatingly," and "civilly" belong?

I.	II.
1. This is a glorious day, —bright, very warm, yet *unspeakably gentle* both in its warmth and brightness.	1. This is a glorious day, —bright, very warm, yet *with an unspeakable gentleness* both in its warmth and brightness.
2. He looked like an aged *human* grasshopper.	2. He looked like an aged grasshopper *of some strange human variety.*
3. Their *sail-like* fins were set all around them.	3. Their fins, *like sails,* were set all around them.
4. He signed his name *unhesitatingly.*	4. He signed his name *without a moment's hesitation.*
5. The duke saluted me *quite civilly.*	5. The duke saluted me *with entire civility.*

C. Find a single word that will do the work of the italicized group of words in each of the following sentences. To what class

of words does the substituted word belong? Of what classes of words is each group composed?

1. And how can man die better
Than facing fearful odds
For the ashes *of his fathers*
And the temples *of his gods?*

2. An object *in possession* seldom retains the same charm that it had in pursuit.

3. Some might consider him as too *fond of fame.*

4. Thou hast taught me at last to forget thee
In secret, in silence, and tears.

5. He heeds not, he hears not, he's *free from all pain.*

6. Do noble things, not dream them, *all day long.*

7. We may *with advantage* at times forget what we know.

D. Where in the following sentences would you insert the words in parentheses? How would the insertion change the meaning of the sentence? What part of the sentence would it affect?

1. The two Londoners listened to my indignant protests (in stolid silence).

2. Accepting the decision of the laird as final, the Highlander immediately set out for Edinburgh to deliver himself up to justice (without a murmur).

3. A book or a certain fashion will have a run like a garment, and, like that, will pass away before it waxes old (in letters).

4. A universal and wholesome pastime of boys has been developed into a great national industry (during the past fifteen years).

7. Simple, Compound, and Complex Sentences.

A. Make a statement of the difference in form between the sentences in the left-hand column and those in the right-hand

column. Suggest a name for the class or type of sentences illustrated in II.

I.	II.
1. My foot is on my native heath.	1. My foot is on my native heath, and my name is MacGregor.
2. Oh, Brignall banks are wild and fair.	2. Oh, Brignall banks are wild and fair, And Gretna woods are green.
3. Prosperity makes friends.	3. Prosperity makes friends, but adversity tries them.

B. What is the difference in form between the sentences in I and in II? Suggest a name for the class or type of sentences illustrated in the right-hand column.

I.	II.
1. All human beings must retrograde.	1. All that is human must retrograde, if it do not advance.
2. There is a pleasure in poetic pains.	2. There is a pleasure in poetic pains, Which only poets know.
3. He needs fear no fall.	3. He that is down needs fear no fall.
4. It beareth the name of Vanity Fair.	4. It beareth the name of Vanity Fair, because the town where 'tis kept is lighter than vanity.

8. Nouns.

A. Explain to some person who has never studied grammar the use of the italicized words in the following sentences; that is, the work which each word performs in helping to express the thought of the sentence. Suggest a name for this class of words.

1. The *miller* sees not all the *water* that goes by his *mill.*
2. *Morn*
   Waked by the circling *hours,* with rosy *hand*
   Unbarred the *gates* of *light.*
3. The *cow* is a very good *animal* in a *field,* but we turn her out of a *garden.*
4. As the Spanish *proverb* says, "He who would bring home the *wealth* of the *Indies* must carry the wealth of the Indies with him."

B. What differences do you notice between the following two classes of words? Suggest a name for each class.

(1)	(2)
man	London
school	Wednesday
flower	Tennyson
committee	Ivanhoe
wisdom	America
army	April
strength	
baseball	
courage	
squirrel	
flock	
sweetness	
congregation	

C. The following lists contain the same words that are in (1) above, but the words are grouped in two classes. Do you see any reason for arranging them thus, and can you suggest a name for each class?

(1)	(2)
man	school
flower	committee
wisdom	army

strength
baseball
courage
squirrel
sweetness
flock
congregation

D. The following lists present the same words in yet a third arrangement. What reason is there for this classification, and what name would you suggest for each class?

(1)	(2)
man	wisdom
school	strength
flower	courage
committee	sweetness
army	
baseball	
squirrel	
flock	
congregation	

E. What is the difference in meaning between the corresponding words in (1) and (2)? What is the difference in form? Classify the words, putting into the same class words which undergo the same change of form.

(1)	(2)
gas	gases
ox	oxen
army	armies
echo	echoes
datum	data
book	books
lady	ladies
knife	knives
mother-in-law	mothers-in-law
attorney	attorneys

radius	radii
cargo	cargoes
child	children
basis	bases
nose	noses
wharf	wharves
foot	feet
tiger	tigers
bush	bushes
mouse	mice
fan	fans
man	men
son-in-law	sons-in-law
axis	axes
erratum	errata
goose	geese
alumnus	alumni

9. Pronouns.

A. What is the difference between the sentences in the left-hand column and those in the right? Which do you prefer, and why?

I.	II.
1. If the squirrel miss his footing and fall, he is sure to catch on the next branch; if the connection be broken, he leaps recklessly for the nearest spray or limb, and secures his hold, even if it be by the aid of his teeth.	1. If the squirrel miss the squirrel's footing and fall, the squirrel is sure to catch on the next branch; if the connection be broken, the squirrel leaps recklessly for the nearest spray or limb, and secures the squirrel's hold, even if it be by the aid of the squirrel's teeth.

2. Property has its duties as well as its rights.

3. Ever judge of men by their professions. For though the bright moment of promising is but a moment, and cannot be prolonged, yet if sincere in its moment's extravagant goodness, why, trust it and know the man by it, I say, — not by his performance.

2. Property has property's duties as well as property's rights.

3. Ever judge of men by men's professions. For though the bright moment of promising is but a moment, and cannot be prolonged, yet if sincere in the bright moment of promising's moment's extravagant goodness, why, trust the bright moment of promising and know the man by the bright moment of promising, I say, — not by the man's performance.

Personal.

B. Reword the following sentences, avoiding the use of *himself, his, him, you, he, it, we, I.* Compare your version with the original and make a statement about the uses of the words just quoted.

1. If the single man plant himself indomitably on his instincts, and there abide, the huge world will come round to him.

2. Thales said there was no difference between life and death. "Why, then," said some one to him, "do you not die?" "Because," said he, "it *does* make no difference."

3. Once when Bion was at sea in the company of some wicked men, he fell into the hands of pirates; and when the rest said, "We are undone if we are known," — "But I," said he, "am undone if we are not known."

C. Are the following words properly classified? Give your reasons.

(1)	(2)
	us
he	him
she	her
we	me
them	they

D. Arrange the following words according to their use, or form, or both. Classify them in as many ways as you can.

You, they, ours, he, them, I, she, we, mine, thou, ye, it, him, us, her, thee, yours.

E. In which of the following lists would you place the italicized word in the sentence, "John, is that *you?*" Give your reasons.

(1)	(2)
I	we
he	they
she	
it	

F. What is the difference in form, use, and meaning between the italicized words in the corresponding sentences in I and II?

I.	II.
1. It was by this stream that the Indian shot *him.*	1. It was by this stream that the Indian shot *himself.*
2. The speakers in the debate all said that their opponents had done *them* an injustice.	2. The speakers in the debate all said that their opponents had done *themselves* an injustice.
3. No wild animal can devour *it.*	3. No wild animal can devour *itself.*

G. What two uses of the words in italics do you note in the following sentences? Suggest a name for each use.

I.	II.
1. Richard is *himself* again.	1. Richard will defend *himself.*
2. I *myself* thought he was the ablest man on the ground.	2. I thought *myself* the ablest man on the ground.
3. I had as lief not be as live to be In awe of such a thing as I *myself.*	3. I live in awe of *myself.*

Demonstrative.

H. Imagine some person saying the sentences in I. Then imagine the same person saying the sentences in II. Do you notice any difference in the attitude or expression of the imagined person? If so, state what it is, and draw from it some conclusion regarding the uses of *this, that, these, those.*

I.	II.
1. The house is mine.	1. *This* is my house.
2. Would you believe such a man?	2. Would you believe such a man as *that?*
3. I have his letters to prove it.	3. *These* are the letters that prove it.
4. Look on the one picture and the other.	4. Look on *this* picture and on *that.*
5. Was hers the face that launched a thousand ships And burnt the topless towers of Ilium?	5. Was *this* the face that launched a thousand ships And burnt the topless towers of Ilium?

Relative.

I. Examine the words in italics below. How is *who* in sentence 1 related to the word *man?* How is it related to the word

has? Make a statement of its office in the sentence. Point out the words, preceding and following, with which the italicized words in the remaining sentences are most clearly connected. Suggest a name for the word preceding *who*, *which*, or *that*.

1. I despise a man *who* has a poor opinion of himself.
2. The noblest prospect *which* a Scotchman ever sees is the high-road *that* leads him to London.
3. Why, then the world's mine oyster
   Which I with sword will open.
4. He *that* will not when he may,
   When he will he shall have nay.

10. Adjectives.

A. Fill the blanks in the following sentences. What effect does the added word have upon the word that follows it? Suggest a name for this class of words. Make a statement about the office of such words in the sentence.

1. 'Tis sweet to hear the watch-dog's —— bark
   Bay deep-mouthed welcome as we draw near home.
2. On fame's eternal camping-ground
   Their —— tents are spread,
   And glory guards with —— round
   The bivouac of the dead.
3. Look for a —— wedge for a —— log.
4. A —— companion on a journey is as good as a carriage.

B. With what kind of words are the words *frozen*, *great*, *dark*, *shrill*, *vast*, and *substantial* connected in the sentences below? Make a statement about the connection. How do the words just cited change the meaning of the words *music*, *thoughts*, *foam*, *winds*, and *smile?*

1. Architecture is frozen music.
2. Great thoughts come from the heart.
3. Some love to roam o'er the dark sea's foam,
   Where the shrill winds whistle free.
4. In came Mrs. Fezziwig, one vast, substantial smile.

C. In such combinations as *high mountains*; *proud hearts*, *fragrant flowers*, *precious metals*, one word is said to "belong" to another. Which of the two words in each pair may be said to belong to the other? Why?

D. Classify, in any way that seems to you natural, the italicized words in the following list:—

Sweet apples, *yonder* planet, *yellow* gold, *six* innings, *American* citizens, *some* reasons, *melancholy* madness, *harvest* apples, *English* newspapers, *few* survivors, *ten thousand* swords, *many* opinions, *dark* days, *innumerable* opportunities, *busy* bees, *miserable* inhabitants, *one* method, *Cuban* sentiment, *pleasant* news, *old* friends.

E. What is the difference, in meaning and in use, between the italicized words in the corresponding sentences below?

1. I am leading a *fool's* life.	1. I am leading a *foolish* life.
2. He assumed the *king's* crown.	2. He assumed the *royal* crown.
3. They were suddenly plunged into a lake *of fire*.	3. They were suddenly plunged into a *fiery* lake.

Comparison.

F. Make a statement about the difference in *form* of the italicized words in the following sentences. Make a statement about the differences in *meaning*.

I.	II.
1. My burden is *heavy*.	1. My burden is *heavier* than yours.
2. No *good* oranges are grown in the North.	2. No *better* oranges than ours are grown anywhere.
3. What is so *rare* as a day in June!	3. Nothing is *rarer* than a day in June.

4. *Wiser* heads than yours have been puzzled.
5. He is *holier* than thou.
6. The king has *less* power than his subjects.

4. The *wisest* heads in the kingdom have been puzzled.
5. He is the *holiest* of all.
6. The king has less power than the *least* of his subjects.

G. Which of the following words in italics are correctly and which are incorrectly formed? Give reasons.

1. We won because we were *eagerer* to win than our opponents were.
2. I am the *most happy* man alive.
3. The fox is *more sly* than the woodchuck.
4. James is the *carefulest* boy in the school.
5. I never saw a *wickeder* countenance.
6. The idle rich lead the *miserablest* life imaginable.
7. It is hard to say which is the *wretcheder*.

H. Why are not the following expressions correct? Give reasons.

1. My table is the squarer of the two.
2. The cliffs in the upper part of the cañon are more perpendicular than those in the lower part.
3. Homer's *Odyssey* is the most faultless of all poems.

I. In the following sentences are the italicized words correctly used? Give reasons for your opinion.

1. I reserve the *better* of my three reasons for the close.
2. Which of the two poets is the *greatest* ?

J. Notice how the words *a*, *an*, and *the* are used in the following sentences. What general conclusion can you draw concerning the use of each?

My friends, we are not honoring to-day a lad who appears for a moment in a heroic light, but one of the most worthy of the citizens of Connecticut, who has, by his lofty char-

acter, long honored her, wherever patriotism is not a mere name and where Christian manhood is respected. We have had many heroes, many youths of promise, and men of note, whose names are our only great and enduring riches; but no one of them all better illustrated, short as was his career, the virtues we desire for all our sons. We have long delayed this tribute to his character and his deeds, but in spite of our neglect his fame has grown year by year, as war and politics have taught us what is really admirable in a human being, and we are now sure that we are not erecting a monument to an ephemeral reputation.

11. Adverbs.

A. With what classes of words are the words *mutually*, *coldly*, *traitorously*, *perfectly*, *immoderately*, *so*, and *more* connected in the sentences below? What conclusions can you draw in regard to the uses of these italicized words and similar words?

1. We *mutually* pledge each other our lives, our fortunes, and our sacred honor.

2. The funeral baked meats
Did *coldly* furnish forth the marriage tables.

3. Thou hast most *traitorously* corrupted the youth of the realm in erecting a grammar school.

4. Macaulay has occasional flashes of silence that make his conversation *perfectly* delightful.

5. The first locomotives did not run *immoderately* fast.

6. Nothing is given *so* profusely as advice.

7. Few men have treated the decalogue *more* discourteously than he.

B. What is the office of the italicized words in the following sentences? To what other words do they belong? How do they affect the other words? Suggest a name for them. What resemblance in form do you notice in most of them?

1. A life spent *worthily* should be measured by a nobler line, — by deeds, not years.

2. Flow *gently*, sweet Afton, among thy green braes.

3. And what's impossible can't be,
   And never, *never* comes to pass.

4. No one minds what Jeffrey says. It is not more than a week ago that I heard him speak *disrespectfully* of the equator.

5. The officer and the office, the doer and the thing done, *seldom* fit so *exactly* that we can say they were made for each other.

6. Babylon, learned and wise, hath perished *utterly*.

C. Compare the following groups. Can you see any reason for so classifying the words?

(1)	(2)	(3)	(4)
angrily	then	here	so
hurriedly	never	there	too
gloriously	now	yonder	greatly
painfully	yesterday	forward	rather
mercilessly	soon	near	moderately
quickly	formerly	everywhere	gradually
shamefacedly	to-morrow	aloft	very

12. Prepositions.

A. Supply the omitted words in the following sentences. Show in each case that the word you supply is the one called for by the thought. Suggest a name for this class of words.

1. Justice, sir, is the great interest —— man on earth.

2. It is the little rift —— the lute
   That by and by will make the music mute.

3. We are spirits clad in veils;
   Man —— man was never seen.

4. It is more easy to get a favor —— fortune than to keep it.
5. Never thrust your own sickle —— another's corn.
6. You cannot put the same shoe —— every foot.
7. You should go to a pear tree —— pears, not to an elm.

B. In the sentences below, what class of words invariably follows the words in italics? Make a statement covering these examples.

1. Fire is the test *of* gold.
2. There is no great genius *without* a tincture of madness.
3. Let me leap out of the frying-pan *into* the fire.
4. Who never ate his bread *in* sorrow,
   Who never spent the darksome hours
   Weeping and watching *for* the morrow, —
   He knows ye not, ye gloomy Powers.
5. *Against* stupidity the very gods themselves contend in vain.

13. Conjunctions.

A. Do the italicized words in the two sets of sentences given below perform the same kind of work? In what respect are they alike? In what respect are they different? Why cannot *and* be substituted for *at* and *of*?

I.	II.
1. Courage *at* the opportune moment will insure success.	1. Courage *and* the opportune moment will insure success.
2. The good book declares love *of* wisdom to be the best equipment of the virtuous man.	2. The good book declares love *and* wisdom to be the best equipment of the virtuous man.

B. Point out the difference, in use and meaning, between the italicized words in the corresponding sentences below.

I.	II.
1. Once to every man *or* nation comes the moment to decide.	1. Once to every man *and* nation comes the moment to decide.
2. Each heart recalled a different name, *Yet* all sang Annie Laurie.	2. Each heart recalled a different name, *But* all sang Annie Laurie.
3. The chief justice was rich, quiet, *but* infamous.	3. The chief justice was rich, quiet, *and* infamous.

C. What name can you suggest for the class of words put in italics in the following sentences? In how many different ways are the italicized words used? Classify them according to their use.

1. There are some feelings time cannot benumb,
   Nor torture shake.
2. Naught cared this body for wind *or* weather
   When youth *and* I lived in't together.
3. *Though* on pleasure she was bent,
   She had a frugal mind.
4. Hunting was the labor of the savages of North America, *but* the amusement of the gentlemen of England.
5. The loss of wealth is loss of dirt,
   As sages in all times assert.
6. Two heads are better *than* one.
7. He is neither fish, nor flesh, *nor* good red herring
8. Three may keep counsel *if* two be away.

14. Interjections.

What is the use of the italicized words in the following sentences? Picture to yourself in each case the expression on the face of the speaker as he uttered the sentence. Then suggest a word describing his emotion or frame of mind. Make a statement covering the various kinds of emotion that words of this class can express.

1. What can ennoble sots or slaves or cowards?
   Alas! not all the blood of all the Howards.
2. *O*, call back yesterday, bid time return!
3. *Zounds!* I was never so bethump'd with words
   Since I first called my brother's father dad.
4. *What!* would'st thou have a serpent sting thee twice?
5. *O*, what authority and show of truth
   Can cunning sin cover itself withal!
6. In quiet she reposes;
   Ah, would that I did too!
7. *Oh* for one hour of blind old Dandolo!

15. Verbs.

A. What is the office of the italicized words in the following sentences? Why not omit these words? What name do you suggest for this class of words?

1. When law *ends*, tyranny *begins*.
2. His death *eclipsed* the gayety of nations, and *impoverished* the public stock of harmless pleasure.
3. The old man *dreams*.
4. He *prayeth* best who *loveth* best
   All things both great and small.

B. What is the difference in use between the italicized words in the right-hand column and those in the left?

I.	II.
1. Whatever *is* is right.	1. Whatever *is* right, is right.
2. Such as it *is*, you are welcome to it.	2. There *is* a limit at which forbearance ceases to be a virtue.
3. Of the present we can say only that it *is*, of the past that it *was*, of the future that it will be.	3. If slavery *was* wrong in Greece two thousand years ago, then it *is* wrong in America now, and will be wrong anywhere in the world two thousand years hence.

16. **Conjugation.**

A. Explain the difference in form and meaning between the italicized words in the corresponding sentences of I and II.

I.	II.
1. The parrot *speaks* and *shrieks* and *whistles*.	1. The parrots *speak* and *shriek* and *whistle*.
2. Too much fire *spoils* the broth.	2. Two many cooks *spoil* the broth.
3. All nature *wears* one universal grin.	3. And often, glad no more, We *wear* a face of joy because We have been glad before.

B. Are the following sentences correct? Defend your opinion about each one.

1. The committee beg leave to report as follows.
2. Athletics are the most popular study in our high school.
3. The greatest pains has been taken to obtain an exact likeness.

4. Hunger and thirst for knowledge are the motive power of civilization.

5. Every means in our power has been used to discover his hiding-place.

6. Politicians may roar as loud as they please; the people is not deceived.

7. The United States are not an interested party in this suit.

C. Run your eye down the italicized words in the following sentences. What changes do you notice? To what other changes in the same sentences do they correspond? Explain these changes, and make some general statement about them.

1. I *know* my own purpose.
2. Thou *knowest* thine own purpose.
3. He *knows* his own purpose.
4. We *know* our own purpose.
5. You *know* your own purpose.
6. They *know* their own purpose.

D. How do the italicized words below differ from those in the preceding examples? What changes do you notice as you run your eye down the column? Explain the changes and make some general statement about them.

1. I *knew* my own purpose.
2. Thou *knewest* thine own purpose.
3. He *knew* his own purpose.
4. We *knew* our own purpose.
5. You *knew* your own purpose.
6. They *knew* their own purpose.

E. Put the sentences below through the series of changes illustrated in C and D above.

1. I teach myself.
2. I lie down on my couch.
3. I weep for my best friend.

F. What differences in meaning and use do you note in the italicized words of the following sentences? How is the difference indicated?

1. I *have* often *regretted* my speech, never my silence.
2. I *had* often *regretted* my speech, never my silence.
3. I *shall have regretted* my speech, never my silence.

17. Subjunctive.

A. Compare the corresponding sentences in I and II below. What differences are there in form and meaning?

I.	II.
1. Except I *be* by Sylvia in the night, There is no music in the nightingale.	1. Except I *am* by Sylvia in the night, There is no music in the nightingale.
2. If ladies *be* but young and fair, They have the gift to know it.	2. If ladies *are* but young and fair, They have the gift to know it.
3. And oft, though wisdom *wake*, suspicion sleeps.	3. And oft, though wisdom *wakes*, suspicion sleeps.
4. If this *fail*, The pillared firmament is rottenness.	4. If this *fails*, The pillared firmament is rottenness.

B. Explain the differences in form of the italicized expressions in the following selections:—

I do not know, sir, that the fellow is an infidel; but if he *be* an infidel, he *is* an infidel as a dog is an infidel; that is to say, he has never thought upon the subject.

Where, where *was* Roderick then?
One blast upon his bugle horn
Were worth a thousand men.

C. What is the precise meaning of the italicized phrases in the following sentences? Try to express in some other way the thought expressed by these words.

1. In arguing, too, the parson owned his skill,
   For e'en though vanquished he *could argue* still.
2. A man, sir, *should keep* his friendship in a constant repair.
3. That man is little to be envied whose patriotism *would* not *gain* force upon the plain of Marathon, or whose piety *would* not *grow* warmer among the ruins of Iona.
4. We *must eat* to live and live to eat.
5. The fruit that *can fall* without shaking
   Indeed is too mellow for me.
6. We *might catch* our train even now if we ran for it.
7. His father *may relent* when he reads this letter.
8. Into each life some rain *must fall.*

18. Imperative.

A. What is the difference in meaning between the corresponding words in italics in I and II? Why can you not supply forms corresponding to sentences 5 and 6?

I.	II.
1. You nearly always *look* before you leap.	1. *Look* before you leap.
2. You rarely *strike* when the iron is hot.	2. *Strike* when the iron is hot.
3. You *are* blind to her faults.	3. *Be* to her faults a little blind.
4. You *are warned* of the dangers.	4. *Be warned* in time.
5. Yesterday you said what you thought.	5.
6. To-morrow you will have left us.	6.

B. What difference in form do you notice between the corresponding sentences in I and II? Is there any difference in meaning? Account for the longer form in I.

I.	II
1. You speak to him.	1. Speak to him.
2. Hear ye the words of the prophets.	2. Hear the words of the prophets.

19. **Passive Voice.**

A. Is there any difference in meaning between the corresponding sentences below? What is the difference in form? Change Nos. 4–6 into the corresponding forms illustrated in the preceding sentences. What changes must you make? Frame a general statement about these changes.

1. Rome was not built in a day.	1. Men did not build Rome in a day.
2. The gentle mind by gentle deeds is known.	2. We know the gentle mind by gentle deeds.
3. Promise is most given when the least is said.	3. We give most promise when we say the least.
4. The rich are rather possessed by their money than possessors.	4.
5.	5. An earthquake shook the palace to its very foundations.
6. The hook was baited with a dragon's tail.	6.

B. What is the difference in form and meaning between the corresponding sentences in I and II below? Convert sentences 5–7 into the form illustrated in II.

I.	II.
1. The President shot a mountain lion.	1. A mountain lion was shot by the President.

2. The legislature elected Mr. Jones senator.	2. Mr. Jones was elected senator by the legislature.
3. They called the boy Samuel.	3. The boy was called Samuel.
4. Prince Waldemar threw aside all ceremony.	4. All ceremony was thrown aside by Prince Waldemar.
5. The blacksmith sees me trying to hide a firecracker in his forge.	5.
6. The spirits melt into thin air.	6.
7. We must endure what we cannot cure.	7.

20. Infinitives.

A. Compare the italicized words in the corresponding sentences below. Point out resemblances and differences both in form and in use.

I.	II.
1. The old horse *leaps* the gate.	1. The old horse tries *to leap* the gate.
2. Religion *passes* from one generation to the next.	2. Religion stands on tiptoe in our land, Ready *to pass* to the American strand.
3. Angling *is* like mathematics.	3. Angling may be said *to be* so like the mathematics that it can never be fully learnt.
4. The citizens taken together *form* the state.	4. A thousand years scarce serve *to form* a state.

B. Compare the italicized words in the corresponding sentences below. Point out the resemblances in use. Then draw a general conclusion regarding the uses of such forms as *to do*, *to make*, etc.

I.	II.
1. If all the year were playing holidays, *To sport* would be as tedious as *to work.*	1. If all the year were playing holidays, *Sport* would be as tedious as *work.*
2. *To know* that which before us lies in daily life is the supreme wisdom.	2. *Knowledge* of that which before us lies in daily life is the supreme wisdom.
3. *To choose* among a multitude of evils is often the only course open to a politician.	3. *Choice* among a multitude of evils is often the only course open to a politician.
4. If *to do* were as easy as *to know* what were good to do, chapels had been churches and poor men's cottages princes' palaces.	4. If *doing* were as easy as *knowing* what were good to do, chapels had been churches and poor men's cottages princes' palaces.

C. Note the offices of the italicized expressions in the following sentences. Observe especially the words with which these expressions are most closely connected. Then make a statement about the various uses of such forms as *to tread*, *to hear*, *to make*, etc.

1. They have measured many a mile
   To tread a measure with you on this grass.
2. The rude sea grew civil at her song,
   And certain stars shot madly from their spheres
   To hear the sea-maid's music.
3. This passion, and the death of a dear friend, would go near *to make* a man look sad.
4. It is good news, worthy of all acceptation; and yet not too good *to be* true.
5. What boots it at one gate *to make* defence,
   And at another *to let in* the foe?
6. Young men are fitter *to invent* than *to judge.*

7. A man's own observation, what he finds good of and what he finds hurt of, is the best physic *to preserve* health.

8. Men fear death as children fear *to go* in the dark.

9. However gradual may be the growth of confidence, that of credit requires still more time *to arrive* at maturity.

D. Explain the difference in use between the corresponding words in I and II. What is the difference in form?

I.	II.
1. He ought *to know* what is good for him.	1. He ought *to have known* what was good for him.
2. We have left undone those things which we ought *to do.*	2. We have left undone those things which we ought *to have done.*
3. I hope *to meet* you in London next summer.	3. I hope *to have finished* my baking by the time you return from the village.
4. Our young friend is said *to be* the author of one of the most successful and unreadable books of the season.	4. Bacon is thought by some persons *to have written* the plays attributed to Shakespeare.

21. Participles.

A. Compare the italicized words in the corresponding sentences below, with reference both to form and to use. Make a statement of the use of such forms as *vexing, sighing,* etc.

I.	II.
1. Life is as tedious as a twice-told tale *Vexing* the dull ear of a drowsy man.	1. Life is as tedious as a twice-told tale That *vexes* the dull ear of a drowsy man.
2. Welcome ever smiles, And farewell goes out *sighing.*	2. Welcome ever smiles, And farewell goes out *doleful.*

3. Water continually *dropping* will wear hard rocks hollow.

4. No voice or hideous hum
Runs through the arched
roof in words *deceiving.*

5. He ceased; but left so
pleasing on their ear
His voice, that *listening*
still they seemed to
hear.

3. Water that continually *drops* will wear hard rocks hollow.

4. No voice or hideous hum
Runs through the arched
roof in words *deceptive.*

5. He ceased; but left so
pleasant on their ear
His voice, that *attentive*
still they seemed to
hear.

B. Point out the differences in use, meaning, and form which you discover in the italicized expressions below.

1. His eye was not dim, nor his natural force *abated.*

2. Though with patience he stands *waiting,* with exactness grinds he all.

3. I can read between these lines what does not stand *written* in them.

4. I left him *building* castles in the air.

C. The italicized words in the corresponding sentences below seem to have the same use. What difference do you notice in the form and the meaning?

I.

1. *Lifting* the trap-door carefully, he wedged it open with a billet of wood.

2. The chauffeur failed to notice a barbed-wire fence *extending* across the far end of the lane.

3. My attention was drawn to a small picture *hanging* on the line.

II.

1. *Having lifted* the trap-door carefully, he wedged it open with a billet of wood.

2. The chauffeur failed to notice a barbed-wire fence *extended* across the far end of the lane.

3. My attention was drawn to a small picture *hung* on the line.

22. Verbals.

Explain to an eighth-grade pupil who is having difficulty with his grammar, the uses of the italicized words in the corresponding sentences below. Do you think that the italicized words in II should have a different name from those in I?

I.	II.
1. Thus *praising* the good old times, we spent the night very companionably about the fire.	1. *Praising* what is lost makes the remembrance dear.
2. I am *thinking* that you have been on a fool's errand.	2. Who can hold a fire in his hand By *thinking* on the frosty Caucasus?
3. *Judging* by the cut of his beard, I should call him a Turk.	3. I know of no way of *judging* of the future but by the past.
4. *Letting down* the bars one by one, he made an opening for our carriage.	4. He has spent his life in *letting down* buckets into empty wells.

23. Progressive Form.

What is the difference in form and meaning between the corresponding sentences in I and II below? Convert sentences 4–7 into the form illustrated in I and point out the difference in meaning.

I.	II
1. While I was *musing* the fire burned.	1. While I *mused* the fire burned.
2. The mayor is *riding* at the head of the procession.	2. The mayor *rides* at the head of the procession.
3. The tide *was rising* rapidly.	3. The tide *rose* rapidly.

4.	4. Many receive advice, few profit by it.
5.	5. Practice in time becomes second nature.
6.	6. Brave men lived before Agamemnon.
7.	7. I have delivered a copy of the paper to every person on this street.

24. Emphatic Form.

Of what use are the italicized words in sentences 1–4 below? Why not omit these words? Is the use the same in sentences 5–7?

1. I seem to know my lesson, and I *do* know it; but for some reason I cannot recite.
2. Having made up his mind to discover a new world, he *did* discover it.
3. He thinks we no longer remember him; but we *do* remember him and always shall.
4. *Do* come and see me.
5. Call again; he *does* not hear us.
6. *Do* you know that your train has gone?
7. Speaking *did* not please him as well as silence.

25. Transitive and Intransitive Verbs.

To what class do the italicized words in the following sentences belong? What difference do you notice between the use of these words in I and in II? Make a statement about the difference and give names to the two uses.

I.	II.
1. I have *fed* like a farmer; I shall *grow* as fat as a porpoise.	1. I have *fed* your horses myself, for I *grow* corn in my back yard.

2. All that prophets desire is that their hearers shall *believe.*

2. Listen to me and *believe* my words.

3. The bird of dawning *singeth* all night long;
And then, they say, no spirit dare *stir* abroad;
The nights are wholesome; then no planets *strike,*
No fairy *takes,* nor witch hath power to charm.

3. The magician *sings* a weird song as he *stirs* the caldron. Presently he *takes* a stick from his belt and *strikes* a gong which hangs near him.

4. Learn to labor and to *wait.*

4. Our friends *await* us at the summit.

26. Direct and Indirect Objects.

Explain the difference in the use of the two words in italics in each of the sentences in I. Compare the sentences in I with those in II. To which of the two words in each sentence in I does the italicized word in II correspond in use?

I.

1. Give *me* another *horse.*

2. Tell *me* the *tales* that to me were so dear
Long, long ago, long, long ago.

3. Give *him* an *inch,* he will take an ell.

4. The Bedouin brought his *prisoner* some *water* in a gourd.

II.

1. When I was six years old my father gave *me* to the church.

2. I think he could tell *me* from the rest if he caught sight of me.

3. Here is the lost child; give *him* to his mother.

4. A burly policeman brought the *prisoner* into the court.

5. Our uncle left *us* his *fortune.*

6. Friends, Romans, countrymen, lend *me* your *ears.*

7. Owe no *man anything,* but to love one another.

8. Throw your *dog* a *bone.*

5. Without a word he turned on his heel and left *us.*

6. When I was a very little girl my mother used to lend *me* to her friends to sing at evening parties.

7. You have stolen my best servant; you owe me a *man.*

8. Throw the *dog* out of the window.

27. Cognate Accusative.

Notice the relation between *runs* and *race*, *sing* and *song*, *laughs* and *laugh*, *live* and *life*. What is peculiar about it? How does it differ from the relation between *finished* and *tasks* in sentence 5?

1. Thus would I double my life's fading space;
   For he that runs it well *runs* twice his *race.*
2. Flow gently, sweet Afton, among thy green braes;
   Flow gently, I'll *sing* thee a *song* in thy praise.
3. A man who *laughs* as hearty a *laugh* as that is no cynic.
4. *Vow* me no *vows.*
5. They have finished their tasks, and now they *sleep* the *sleep* that knows no waking.
6. *Live* your own *life,* and let me live mine.

28. Predicate Nominative.

Compare the following sentences. What is the office of the italicized word in each?

I.

1. Washington was elected *President*

II.

1. Washington was *President.*

2. Money is called the *root* of all evil.	2. Money is the *root* of all evil.
3. Webster was named the *defender* of the Constitution.	3. Webster was the *defender* of the Constitution.
4. Louis Napoleon has been proclaimed *Emperor.*	4. Louis Napoleon is *Emperor.*

29. Predicate Complement.

A. Compare the following sentences. In what respect are they alike, and in what respect are they different? What is the office of the italicized word in each?

I.	II.
1. A bully is always a *coward.*	1. A bully is always *timid.*
2. My mind to me a *kingdom* is.	2. My mind is *regal.*
3. Reason is the *life* of the law.	3. In legal matters reason is *vital.*
4. Good company and good discourse are the very *sinews* of virtue.	4. Good company and good discourse are *all-powerful.*
5. What a *piece of work* is man!	5. How *wonderfully made* is man!

B. What difference do you notice in the position of the word *good* in the three sentences below? What is its use in each case? To what word does it apply or belong? Find as many substitutes as you can for the word *feel* in the third sentence.

1. *Good* servants are rare.
2. Fire makes a *good* servant.
3. This fire feels *good.*

C. Examine carefully the words in italics in the sentences below. Distinguish the right from the wrong use in each case. Make a statement of the proper use.

I.

1. It is *I;* be not afraid.
2. It is always *we* who are expected to pay the bills.
3. A second look convinced us that it was *they.*
4. We have been told that you are *him* whom we seek.
5. I was to inquire for the two Wilson brothers; are you *them?*
6. If I am wrong, it is *they* who should be blamed, not *I.*
7. You said you were sent to fetch Miss Lindsay. That is *her* yonder.

II.

1. It is *me;* be not afraid.
2. It is always *us* who are expected to pay the bills.
3. A second look convinced us that it was *them.*
4. We have been told that you are *he* whom we seek.
5. I was to inquire for the two Wilson brothers; are you *they?*
6. If I am wrong, it is *them* who should be blamed, not *me.*
7. You said you were sent to fetch Miss Lindsay. That is *she* yonder.

D. Supply the missing word in each of the following sentences. Give reasons for your choice of one form rather than another.

1. Is that you? Yes, it is ——.
2. Are these the persons you mentioned in your letter? Yes, these are ——.
3. These buildings were erected with our money. You enjoy them, but it was —— who paid for them.
4. From the description of the Queen that I read in the paper yesterday, I am quite sure that this cannot be ——.
5. The clerk pointed an inky finger across the hall. "You see that little fat man with the black, stubby beard? Well, that's ——."

30. Shall and Will.

A. Read the following sentences carefully, trying to imagine how the words *will* and *shall* would be uttered by the speaker in each case. Draw some conclusion about the use of *will* and *shall*, and make a statement that will guide others in using these words.

1. I shall probably go; you will probably let me go.
2. I must and will go; you must and shall let me go.
3. You will probably go; I shall probably let you go.
4. You must and shall go; I must not and will not let you stay.
5. He will probably go; I shall probably let him go; you will probably let him go.
6. He must and shall go; I must not and will not let him stay; you must not and shall not let him stay.

B. What is the precise meaning of the following sentences? In each case try to think of a situation in which the sentence might be appropriately spoken by one person to another. If the sentence cannot be made to fit any imagined situation, point out, if you can, what is wrong with it.

1. I will be glad to make his acquaintance.
2. Our supply of coal shall last until the middle of winter.
3. On the morrow he shall leave me as my hopes have flown before.
4. I know you shall enjoy every moment of your visit.
5. We will all be ill if we eat any more of these peaches.

C. Why not transpose *will* and *shall* in the following?

> It may be that the gulfs *will* wash us down;
> It may be we *shall* touch the Happy Isles,
> And see the great Achilles whom we knew.

31. Appositives.

A. What is the office of the words *danger, safety, king, master, secretary, Hamlet, mariner,* in the following sentences? How is the second word of each pair of italicized words related to the preceding word? Try expressing the same idea in some other way.

1. Out of this *nettle, danger,* we pluck the *flower, safety.*

2. Here lies our sovereign *lord,* the *king,*
   Whose word no man relies on;
   He never says a foolish thing,
   Nor ever does a wise one.

3. "He is in attendance on me," said Blount, "on *me,* the noble Earl of Sussex's *master* of horse."

4. Master *Gentry,* the king's *secretary,* humbly desires to know your business with his majesty.

5. This is *I, Hamlet* the *Dane.*

6. And thus spoke on that ancient *man,*
   The bright-eyed *mariner.*

ELEMENTARY COMPOSITION.

CHAPTER I.

ORAL COMPOSITION.

What a Composition Is.

1. We spend a great part of our lives in telling other persons what we ourselves have thought and felt. Whenever we do this in a regular, careful, and connected way, we produce a composition.

Most of us imagine that our thoughts are entitled to be called compositions only when they are written; but this is an error. Everything we say, if we say it as well as we can, is a composition.

Every conversation, every recitation, indeed every spoken sentence, is just as truly a composition as if it were put in writing. We make probably five hundred oral compositions for every one that we write. And one of the best ways by which to become good writers, as well as good speakers, is to watch our conversations and our oral recitations in all of the studies of the school, striving at all times for fluency and accuracy. Attention to our daily speech both in school and out will result in a steady improvement in our use of language.

To compose is to tell our thoughts to others in a careful, connected way. Compositions may be either spoken or written.

Conversation-English.

2. The least formal kind of composition is conversation. It is also the kind that we use most often. Our habits both of speech and of writing are rooted in our daily converse with one another. He who would excel in the use of the mother tongue should begin, therefore, by giving some heed to his daily conversation. In cultivating his powers of conversation and improving his daily speech, he is helping his English in all of the forms in which he will ever have to use it, — in story-telling, in recitation, in writing, and in speech-making. One's conversation-English is easily watched because the work is divided between two people. You give a remark and expect one in return. In the meantime your next remark comes to you. Besides, conversation is carried on for the most part in single sentences, and usually they are short ones; so that it is easy to keep track of them with a little effort.

Whatever one admits to one's conversation will be likely to appear, in unguarded moments, in all of one's spoken and written composition. If a person is in the habit of using much slang, he will have trouble in finding suitable words on occasions when he does not want to use slang, and will hesitate, or break down altogether, for lack of the stock of good words which the use of slang has prevented him from acquiring. It is a mistake to think that conversation will lack spice and snap without slang.

Besides slang, there is provincial English that needs to be excluded from conversation, because, like slang, it is not understood by everybody. The unabridged diction-

aries mark words that are not in standard use as "slang," "provincial," "local," "obsolete," so that it is easy to find out about expressions of which we have become suspicious. To clear one's conversation of such words is to make room for an enlarged vocabulary of standard words and to improve in readiness of speech. We add to our vocabulary by finding out the meanings of new words that we hear, or meet in our reading, and then using these words without hesitation, as we need them.

Bad English drives out good; therefore avoid, in your daily conversation, slang, provincialisms, and loose forms of expression. Good English keeps out bad; therefore add to your vocabulary as many good new words as you can.[1]

3. Assignments.

A. What slang phrase do you hear or use most frequently? Think of the many senses in which it is used, and try to find standard words for each sense.

B. Examine the following sets of words, and with the aid of the dictionary decide which it is right to use in the blank in the sentence accompanying: —

1. Walk a —— with me (short distance, little way, little ways, piece).
2. He is a —— boy (capable, intelligent, smart, alert knowing).

[1] On the subject of conversation, see E. E. Hale's *How to Do It*, Chapters II and III. Parts of Chapter I of this delightful book, and all of Chapter II, should be read to the class. On the necessity of watching one's speech, consult Professor G. H. Palmer's *Self-cultivation in English*, published by T. Y. Crowell & Co. On slang, some characteristic remarks will be found in Holmes's *Autocrat of the Breakfast Table*, p. 256, and in his *Pages from an Old Volume of Life*, p. 275. The teacher should also read Professor Matthews's article, "The Function of Slang," in *Harper's Magazine*, Vol. 87, p. 304, reprinted in *Parts of Speech*, p. 187.

3. I —— you are feeling better to-day (guess, reckon, think, calculate).

4. He —— it wasn't right (admitted, allowed, thought, said).

5. It looks —— it would rain (as if, like).

6. I wonder if I shall —— (get to go, be able to go).

7. He acted just —— crazy (as if he were, like he was).

8. I want —— at State Street (off, to get off).

9. He will not play —— you do (without, unless).

10. That's —— you gave us to learn (as far as, all the farther).

11. It is a question between you and —— (me, I).

C. What were the exact words used by the persons whose words are indirectly reported in the following sentences?

1. He said he would come.
2. He told them if they wanted the money to ask for it.
3. He wanted to know if he might be excused.
4. I told him he should never be invited again.
5. He asked me what I would do if I were he.
6. He said that they should leave the house or he would.

D. Reproduce orally the following, using what were probably the exact words of each person:—

A prominent Boer called on President Kruger and asked to be appointed to some government office. He didn't care, he said, whether the office were great or small; he simply wanted to be in the government employ. The blunt old President turned on him quickly and told him that all of the big offices were filled, and that he was too stupid to be trusted in any of the little ones.

A man once went to a grocer whom he suspected of cheating, and asked him how many pounds of sugar he sold

in a week. The grocer said that on an average he sold about sixty. The customer then asked him if he would not like to know how he could sell seventy pounds a week, and when the grocer replied eagerly that he would be very much obliged for the information, suggested that it could easily be accomplished by giving honest weight.

E. Report orally a short conversation that you have had within the last day or two about some topic of interest to you, such, for instance, as a good story that you have read; the probability of an examination in some study; the prospects for a good base-ball season. Or, report a brief conversation that took place between two people in your presence, showing that one was selfish and the other generous.

F. Listen to the following paragraph, then reproduce the conversation. What did Lady Watson first say to the boatmen, and what did they reply? When the boatmen hesitated, in what words did she appeal to them, and in what words did they give assent?

One day Lady Watson was walking along the seashore collecting shells for her museum. Happening to look up, she saw a solitary man far out on a ledge of rock, where he had been surprised by the rising tide. She knew not who he was, but he was in risk of losing his life, and she determined to save him. The tide was rising rapidly, and the waves were furiously rushing in upon the land. It appeared almost impossible to rescue the forlorn man from his perilous position. Nevertheless she appealed to the boatmen, and offered a large reward to those who would go to sea and save the man. At first they hesitated, but at length a boat started and reached the rock just as the man's strength was exhausted. They got him on board and bore him safely to land. What was the lady's astonishment to find in the rescued man her own husband, Sir William Watson. — S. SMILES, *Duty*.

G. In the following, change as much of the story as possible into direct conversation: —

A missionary who was building a church in one of the South Sea islands came to his work one morning without his square. He took up a chip of wood and with a piece of charcoal wrote upon it a message to his wife, desiring her to send the square by the bearer. He then called one of the savage chiefs and asked him to take the chip to his wife. The chief took it and asked what he was to say. The missionary replied that there was no need of saying anything; the chip would do all the talking. The chief went away, thinking himself a fool. When, however, he gave the chip to the missionary's wife, she read the message on it and threw it away. Then she brought the square and gave it to the chief, telling him to take it to her husband. The astonished chief picked up the chip and ran along calling upon his fellows to admire the wisdom of the foreigners, who knew how to make chips talk. He tied a string to the chip and hung it round his neck. For some days he was seen surrounded by a crowd, who listened with intense interest to the wonders which the chip had performed.

H. You have seen the picture of General Gage and the Boston Boys, and have perhaps read an account of the complaint which the boys made to the general because some of his soldiers had wantonly destroyed their coasting place.[1] Imagine the boys discussing the advisability of laying the complaint before the general. What objections did some of the boys probably raise? How did others answer these objections? Reproduce their words, in conversation.

I. Turn the following into conversation, making Lawrence and Wilbur speak alternately: —

[1] For a picture of the incident see Higginson's *Young Folks' History of the United States*, page 167.

What Lawrence said:	*What Wilbur said:*
1. That he was trying to get subscriptions for a boy's magazine.	1. That he was already taking one magazine.
2. That this was a new kind of magazine unlike anything that had ever been published.	2. That all subscription agents said the same thing.
3. That this magazine cost only one dollar a year and gave a premium to every new subscriber.	3. That he preferred to spend his dollar for a fishing-rod.
4. That a dollar fishing-rod was one of the premiums offered by the magazine.	4. That no magazine could afford to give away a dollar fishing-rod to every new subscriber.
5. That the management of the magazine bought fishing-rods by the thousand at a great discount.	5. That the rod was probably a poor, cheap thing.
6. That this magazine guaranteed every premium to be exactly as represented.	6. That he had not decided on a fishing-rod; he might get something else.
7. That the premium list included everything that a boy could possibly want.	7. That he would look the list over and decide the next day.

J. As you listen to some one carrying on a conversation at the telephone, you often find yourself making up the questions and answers of the person at the other end of the line. The following is one side of such a conversation. Read it carefully, and supply as adroitly as you can the omitted parts. Or, make up a similar conversation between two friends of yours, using imaginary names.

Louise (at the telephone). Hello, central! Give me No. 392. Is this 392? Is this you, Gertrude?

Gertrude. — — — —

Louise. Is it, really? I didn't recognize your voice. Sounds as if you were talking through cotton wool.

Gertrude. — — — —

Louise. Oh, I'm sorry to hear that. I was about to ask you to go down town with me.

Gertrude. — — — —

Louise. You mustn't think of going out with such a cold. After I've been down town I'll come to see you. Is there anything I can do for you?

Gertrude. — — — —

Louise. At which Library?

Gertrude. — — — —

Louise. What kind of book do you want?

Gertrude. — — — —

Louise. But I don't know what you like. Do you want poetry, fiction, history, biography, science, or a cook-book?

Gertrude. — — — —

Louise. Then I'll get the cook-book.

Gertrude. — — — —

Louise. Very well, then I'll get one of Miss Alcott's; but which?

Gertrude. — — — —

Louise. No, "Little Men" comes after "Little Women," and after that comes "Jo's Boys." I'll bring "Little Women," if it's in.

Gertrude. — — — —

Louise. Oh, in about three-quarters of an hour. Good-by!

K. You have read in newspapers what are called "interviews" — reports of conversations with public men on questions of public interest. Try to obtain an interview on some subject that interests

you, with any one who can give the information, and report the conversation in full. You might ask the janitor about his duties, a telegraph operator about the difficulties of learning telegraphy, a librarian about his observation of boys' and girls' reading, an athlete about his training, or any of your companions about some question that interests the whole school.

Grammar in Spoken English.

4. It would rob a person's speech of all interest if he were always to think of his grammar while speaking. He needs to think of his subject, not of grammar; and even when he notices that he has made a blunder, he doesn't feel like repeating a remark in order to correct the error. Still, a person may gradually work a wonderful improvement in his language-habits by watching himself for some one error that has been pointed out to him in his speech. While trying to eliminate one serious error he always improves his speech in other respects.

The most important rules of grammar, too, are the very ones which, while speaking, we can observe at the cost of the least interference with ready thinking and ready talking. It is a real help to clearness of thought and readiness of utterance to keep half an eye on the agreement of subject and verb and on the form of the past tense, to remember to say "*he doesn't*" instead of —well, you know what word some people use instead of *doesn't;* and to remember to say "*he did it*" instead of the word you frequently hear in place of *did.*

Labor to keep alive a sense for grammatical relations. Watch especially the agreement of subject and verb and the forms of the past tense.

5. Assignments.

A. What form of the word in parenthesis should be chosen to fill the blank in each of the following sentences?

1. There —— to be twenty or thirty of them (to seem).
2. Money as well as men —— lacking (to be).
3. The father, with his two boys, —— killed in the accident (to be).
4. The class —— excused (to be).
5. Either Charles or Henry —— the book you want (to have).
6. Ten of them jumped from the roof, and every one of them —— hurt (to be).
7. Let me know if either of these boys —— not able to recite (to be).
8. Just as I was going in, you —— coming out (to be).
9. At that time you —— not so big as you are now (to be).
10. Last year the class —— most successful in algebra (to be).
11. At present the club —— of two contrary opinions about the matter (to be).
12. I —— him a few minutes ago (to see).
13. The teacher said Charles had —— away on his bicycle at four o'clock (to ride).
14. The tramp —— down on the pile of hay and went to sleep (to lie).
15. Having —— his supper and paid for it, he asked the way to the next village (to eat).
16. The hired man brought in a big piece of wood and —— it on the andirons (to lay).
17. Throwing off his pea-jacket, the sailor leaped on the rail and —— into the sea (to dive).
18. Carlo had come in soaking wet and, doglike, had —— down on the spare-room bed to dry (to lie).

B. Retell the following story, or another of your own selection, imagining a child to be your hearer: —

A lady, living in the suburbs of an Eastern city, one morning heard cries of distress from a pair of house-wrens that had a nest in a honeysuckle on her front porch. On looking out of the window, she beheld this little comedy — comedy from her point of view, but no doubt grim tragedy from the point of view of the wrens: a cow-bird with a wren's egg in its beak running rapidly along the walk, with the outraged wrens forming a procession behind it, screaming, scolding, and gesticulating as only these voluble little birds can. The cow-bird had probably been surprised in the act of violating the nest, and the wrens were giving her a piece of their minds. — BURROUGHS.

C. Retell the following story, or another of your own selection, imagining a child to be your hearer: —

A lovely story was told by the daughter of Judge Brown concerning Logan, who was one day at her father's camp when her mother happened to regret that she had no shoes for her little one, then just beginning to walk. Logan said nothing, but shortly after he came and asked the mother to let the child spend the day with him at his camp. The mother trembled, but she knew the delicacy of Logan, and she would not wound him by showing fear of him. He took the child away, and the long hours passed till nightfall. Then she saw the great chief coming with his tiny guest through the woods, and the next moment the child bounded into the mother's arms, proud and glad to show her feet in the moccasins which Logan had made for her. — HOWELLS.

D. Read the following, changing the tense of the verbs from present to past: —

My way of life in this mountain retreat is very simple. To begin with, I lie in bed until eight o'clock in the morn-

ing. I should not rise at all, I suppose, if it were not for the appetizing odor of boiling coffee and sizzling ham which drifts into my tent at about this hour. As it is, I lie still in a kind of happy indecision until I am on the point of dozing off again. Then, with a sudden exertion of the will, I tear myself from the bed, run to the pool, and presently dive headlong into it. This plunge drives the demon of sleep out of me, but lets in the demon of hunger. I stride back to my tent, calling to Sam to have the breakfast ready in a jiffy if he doesn't wish to be eaten body and bones. While I am dressing, he lays the table in the open, sets on butter in a lordly dish, — otherwise a crock, — conjures cream, sugar, and bread out of his magic chest, and we sit down to breakfast with the air of men who have been drifting at sea in an open boat for four days without a mouthful of food.

Pronunciation and Enunciation.

6. As soon as a person begins to attend to his speech, he begins to strive for a correct pronunciation of single words and a clearer enunciation of words combined in sentences.

The first step toward a clear enunciation is deliberateness of utterance. Most people hurry too much to be clearly understood while reading aloud, or while speaking.

In the case of very familiar expressions, we are able, of course, to understand, even when a whole word is omitted. For instance, if some one asks the question, "Where you goin'?" we give him credit for having asked, "Where are you going?" and we readily interpret "How d' do?" to mean "How do you do?" So, too, when the question is asked, "Whä choo bout?" we

think we have heard the words, "What are you about?" But, excepting these and a few other very familiar expressions, we need to hear words quite distinctly in order to understand what is said to us; and it is necessary for us to guard against the natural habit of laziness in articulation if we would make sure of being always understood in what we say to others.

It requires some exertion to gain a clear enunciation, but the effort is well worth making. For the correct pronunciation of single words we must resort frequently to the dictionary, study the diacritical marks, and learn their exact values, and then endeavor to use the correct sounds in our own daily speech.

Speak clearly, pronounce correctly. In case of doubt, consult the dictionary.

7. Assignments on Pronunciation.

A. The following words require attention on account of the presence of a silent letter in each:—

sword	apostle	chestnut	soften
hasten	epistle	often	asthma

B. An extra sound is sometimes erroneously introduced into the following words:—

across	dysentery	stupendous
attack	tremendous	athletics
elm	column	lightning
chimney	casualty	lozenges

C. The last syllable of *hundred*, *children*, and *brethren* needs attention.

D. The following are words in common use from which certain sounds are frequently omitted, or given very indistinctly. For practice try to bring out each sound clearly and correctly.

acts	laboratory	damage
going	Carolina	kitchen
ablative	cartridges	memory
accusative	February	mystery
Latin	library	object
accept	chicken	perhaps
except	recognize	geography
arithmetic	considerable	poem
history	crept	pudding
botany	every	pumpkin
recitation	evening	sarsaparilla
singing	family	secretary
drawing	gallery	several
playing	government	where
abstract	grandmother	when
Mississippi	gymnasium	why
miscellaneous	perspiration	what
product	regular	windpipe
participle	ivory	yeast

E. The following words are frequently accented on the wrong syllable: —

defect	integral	revocable
deficit	misconstrue	vagary
exponent	morphine	abdomen
exquisite	mischievous	abject
lamentable	impious	acclimate
idea	brigand	address
alias	precedence	admirable
hospitable	peremptory	adult
incomparable	recess	allies

F. The following are frequently mispronounced: —

avenue
auxiliary
apparatus
alpine
bouquet
British
broom
booth
column
constable
clothes
conscientious
courteous
bicycle
biography
deaf
diphtheria
direct
donkey
education
far
from
finance
genealogy
genuine
glycerine
gooseberry
hearth
heinous
heir
heroine
Herculean
Hessian
hoist
hoof
immediately
introduce
legislature
literature
ludicrous
massacre
measure
menagerie
mineralogy
nape
gape
new
Ohio
Cincinnati
pathos
patriot
preface
presentiment
pretty
pronunciation
quoit
reptile
root
roily
roof
salve
saucy
saunter
scarce
shaft
shrewd
shut
since
spirit
tiny
turnip
was
with
again
agriculture
aversion
Persia
dispersion
version
immersion
conversion
excursion
thought
daughter
calm
psalm
rather
laugh
ask
glass
command
answer
half
have
salmon
draughts
misled
sirup
villain

G. The following piece of nonsense is submitted as a veritable puzzle in pronunciation. Few people can read it aloud without making a dozen mistakes.

These isolated Caucasian nomads live in the heart of Palestine in stolid squalor, having for several decades owned neither reservoirs nor manor houses. We could discover no traces of sacrilegious fetichism among their wiseacres and conjurers, but the scathing, vehement, and peremptory raillery of their irate though sagacious viragoes demonstrated (if we did not misconstrue their gibberish) that they were implacable opponents of the truths proclaimed at Cincinnati and the Barbadoes. Three of their dishonest legates, exhausted by attacks of bronchitis and diphtheria, which had irreparably reduced their obesity and rendered their once jocund faces as flaccid as a shredded placard, having signed a tripartite compact, simultaneously emptied, amid much clangor and altercation, seven wassail-bowls filled with truffles, anchovies, porpoises, and plethoric falcons, the interstices of which were stuffed with almonds. Soon the pressure of the blood-corpuscles in their jugular veins caused poignant suffering, and as this was accompanied by the customary languors of rabies, quinine and homœopathic soporifics were alternately administered by a patronizing but complaisant vicar, who was passing in a gondola. A subsidence of the symptoms followed, but the vicar, because he had sought aggrandizement by fraternizing with these exemplary connoisseurs, far from being extolled, was treated with inexorable and irrevocable contumely. After making a strategic reconnoissance from a casement in the vicinage, seven acclimated Aristotelians conjured the manes of the great Stagirite to witness that he was not only the author of an esoteric treatise on acoustics, but also the composer of three ribald romances and of a frontier drama in which the *dramatis personæ* were Diana, Adonis,

Beelzebub, and the editor of the *Pall Mall Gazette.* These comrades furthermore premised, with the acumen and prescience of expert witnesses, that he was about to defalcate the finances of Afghanistan. Accordingly, a bomb-shell was exploded over the head of the splenetic vicar, slightly disturbing the contour of his forehead. He was then shot through a conduit into an adamantine cell, swathed in gelatinous cerements, packed in cement, and given sepulture to the sound of telegraphers chanting apposite poems of Lord Brougham and Mrs. Hemans.

H. Following is a list of English proper names with their British pronunciations: —

Beauchamp, *Beecham*
Brougham, *Broom*
Cholmondeley, *Chumley*
Hawarden, *Harden*
Holborn, *Hoburn*
Knollys, *Knowles*
Leicester, *Lester*
Cowper, *Cooper*
Grosvenor, *Grovenor*
Norwich, *Norridge*
Pepys, *Peps*
Southey, *Suthy*
Talbot, *Tawlbut*
Taliaferro, *Tolliver*
Thames, *Tems*
Wemyss, *Weems*

The Hearer.

8. Except when we talk in our sleep, or think aloud, everything that we say is said *to* somebody. The business of language is to carry our meaning to another person or to other persons. Unless it does carry our meaning, it fails of its chief purpose. Sometimes we do not tell enough to make our meaning clear; sometimes our words are badly chosen or uttered indistinctly; sometimes we begin our story at the wrong end.

When we speak, we have to think not only of what we are saying, but also of the particular person or persons to whom we are saying it. We do this instinctively when telling

a story to a little child and when trying to make our meaning clear to a foreigner who understands very little English. In these cases, we know that we must be careful or we shall not be understood.

Ordinarily, however, we are not so careful, and it is only when we see that we have failed to make our words do their proper work for us that we take our audience into consideration, and make a second attempt with greater success. It is a general rule of speech to adapt what we have to say to the person addressed so that he may not only understand but be interested.

Remember your hearers. Try to speak to them so that they cannot fail to understand you.

9. Assignments.

A. Explain orally to the class the reason why the words *each, either, every,* and *neither* should be followed by the singular verb, as in the sentence "Either he or his brother was there; I forget which," and why the word *both* takes a plural verb.

B. Explain to the class the difference between a phrase and a clause. Consult the dictionary and the grammar.

C. Explain to the class the different uses of the verbs *lie* and *lay*.

D. Explain to the class and illustrate, by using the words in sentences of your own, the difference between *custom* and *fashion;* or *necessary* and *expedient;* or *character* and *reputation;* or *insurrection* and *rebellion;* or *defective* and *deficient;* or *may* and *can;* or *republic* and *democracy;* or *loyalty* and *patriotism.* Consult the dictionary or a book of synonyms.

E. Explain to the class how to play a charade; or any game that some are not familiar with. Think what they must be told first, what next, and where you must stop to explain.

F. A little child has asked you why we celebrate the Fourth of July. What will you say to him? Use as simple language as you can.

G. After consulting the dictionary or other source of information, explain in your own words the difference between an alligator and a crocodile; between a rabbit and a hare; between a pine-tree and a fir-tree; between a ranch and a plantation; between an arc light and an incandescent light.

Recitation-English.

10. We try to make our meaning plain and interesting to the little child, but in much of our conversation, and especially in our recitations at school, we are apt to become very careless about the way in which we express our thoughts, and sometimes we are criticised for being almost unintelligible in the English we use. If we would become good speakers and writers, we must begin at once to attend to our recitation-English.

One fault in almost all recitations is that pupils do not make complete sentences. They are satisfied to utter a word or two, in reply to the teacher's question, instead of taking the trouble to state the thought completely. They know that every sentence should have a subject and a predicate, but they often leave out one or the other. Every pupil who would learn to use the mother tongue correctly and easily in speech should watch his recitation-English from now on with this one thing in view: to ***express every answer in full.***

When, for instance, in the history class, the teacher asks, "What led to the discovery of America?" the answer should not be a piece of a sentence, such as, "Trade with India"; it should follow the wording of the question, thus: "The cause which led to the discovery of America was the desire of European merchants to find a western passage to India." Complete sentences such as this, whether the answer is right or not, show at once that the question has been understood. Unless we listen closely to the question and repeat its important words at the beginning of the answer, we are liable to the same kind of error that the pupil made who, in answer to the question just given, replied, "Columbus," thus naming the discoverer of America, instead of giving the cause of the discovery.

Watch your recitation-English. Answer questions, as a rule, in complete sentences.

11. Assignments on Recitation.

A. Listen to a recitation of a pupil in this class and report, at its close, the incomplete sentences that were used in answer to the questions asked. Report also whether the one who recited answered something that was not asked.

B. A wag, who was taking a civil service examination, answered the question, "What do you know about the war between the United States and Mexico?" by saying, "I know nothing whatever about it; and I claim full marks for this answer, for I have told exactly what the question asked me to tell." Was his criticism of the language used in the question sound? State in two or three complete sentences your reasons for or against his claim.

C. The following stanzas are the beginning of Longfellow's *Santa Filomena*, a tribute to Florence Nightingale. Read the stanzas and commit them to memory. Be prepared to answer the following questions: What is the meaning of "Our hearts . . . to higher levels rise"? What is a tidal wave? What is referred to in the words 'deeper souls'? What do you understand the poet to mean by "The tidal wave of deeper souls"? How can words and deeds help us in our daily needs?

Whene'er a noble deed is wrought,
Whene'er is spoken a noble thought,
Our hearts, in glad surprise,
To higher levels rise.

The tidal wave of deeper souls
Into our inmost being rolls,
And lifts us unawares
Out of all meaner cares.

Honor to those whose words or deeds
Thus help us in our daily needs,
And by their overflow
Raise us from what is low.

D. Read the following poem by Tennyson and commit it to memory. Be prepared to explain the phrase "ring'd with the azure world," and the line "The wrinkled sea beneath him crawls," or to describe the pictures which these words call up in your mind: —

THE EAGLE.

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from the mountain walls,
And like a thunderbolt he falls.

12. The Topical Plan of Recitation.

We are often asked in recitation to tell about a certain subject, without the help of direct questions. Then, unless we can recall definite things about the subject and the order in which things come, we are likely to be confused. ***In order to make a good recitation*** in history, for example, ***we must notice, as we study the lesson the first time, what the topics are and what things are said under each topic.*** Then when we are called to recite we shall be able to remember better the definite statements about each topic, and not mix these statements up. Thus, in a recitation on the following paragraph, when we are asked to tell what we know about the discovery of America by Columbus, we shall be able to recite well if we have noticed, in preparing the lesson, that there are four things to remember: (1) The introduction of Columbus to Queen Isabella, (2) the preparation of the fleet, (3) the voyage, (4) the discovery.

In 1492 Columbus was introduced by Louis de Saint Angel to Queen Isabella of Spain. The friends who accompanied him pleaded his cause with so much force and conviction that the queen acceded to their wishes, and promised to take charge of the proposed enterprise. A fleet of three small caravels, only one of which was decked, was got ready; and Columbus sailed from the port of Palos on the 3d of August, 1492. After his long fight against the ignorance of men he had now to strive against the superstitions of seamen. He had a long and arduous struggle. The unknown seas, the perils of the deep, the fear lest hunger should befall them, the weary disappointment on the silent main, the repeated disappointment of their hope

of seeing land, sometimes rose to mutiny, which Columbus, always full of hope, had the courage to suppress. At last, after seventy days' sail, land was discovered, and Columbus set foot on the island of San Salvador. Then Cuba and Hispaniola were discovered. They were taken possession of in the name of the King and Queen of Spain. At the latter island a fort was built. A commandant and some men were left in it, and Columbus then returned to Spain to give an account of his discovery. — S. SMILES, *Duty*.

Talk about one topic at a time. Follow some plan.

13. Assignments for Topical Recitation.

A. Review the preceding sections of this book (omitting the assignments), and come prepared to speak on the following topics: —

What composition is; kinds of composition; how to improve conversation-English; dangers in using slang; why provincial English should not be used; grammar in spoken English; how to improve one's enunciation; speaking for an audience; one fault in recitation-English. Decide just what you will say upon each of these topics before coming to the class. Imagine, as you study the lesson, that you are going to explain these things to some one who is younger than you are.

B. What topics are treated in the following? What is the first paragraph about? the second? the third? the fourth, fifth, and sixth?

THE EARLIEST AMERICAN LITERATURE.

The English settlements in North America began at a time when English literature had just reached its most glorious period. Shakespeare was writing his plays when Captain John Smith first explored Chesapeake Bay. Mil-

ton was born the year before Henry Hudson first sailed up the noble river that now bears his name. Bacon published his great book on philosophical and scientific method only a few months before the landing of the Pilgrims on Plymouth Rock.

The men who left England for conscience' sake were many of them scholars with a love for learning. But in this fierce new land in which they sought to establish themselves they had no time, at first, to do anything more than defend their lives, build their houses, plant their fields, and set up their churches and their schools. They were strong men, laboring mightily, and laying the broad foundations of the republic we live under to-day.

What they wrote then had always an immediate object. They set down in black and white their compacts, their laws, and their own important doings. They described the condition of affairs in the colonies to the kinsfolk and the friends they had left behind in the mother country. They prepared elaborate treatises in which they set forth their own vigorous ideas about religion. For singing songs or for telling tales they had neither leisure nor taste; so we find no early American novelist and no early American poet.

Perhaps the beginnings of American literature are to be sought in the books written by the first adventurers for the purpose of giving an account of the strange countries in which they had travelled. Of these adventurers, the most interesting was Captain John Smith. He was born in England in 1579. As a lad, he ran away to become a soldier, and saw much fighting against the Turks. Taken prisoner, he was sold for a slave, but made his escape and went back to England.

In 1607, he was one of those who came over here to found a colony in Virginia. He himself records his being

made captive by the Indians, and the saving of his life by Pocahontas, the daughter of the Indian chief, Powhatan. For more than ten years Smith kept coming to America, and exploring the bays and rivers of the coast from Virginia to New England. He published, in 1608, "A True Relation of Such Occurrences and Accidents of Note as hath happened in Virginia," the very first book about any of the English settlements in North America. In 1624 he was one of the authors of "The General History of Virginia, New England, and the Summer Isles." The last years of his life were spent in England, and he died in London in 1632.

John Smith was the most picturesque figure in the early history of America, and his writings are like him — bold, free, highly colored. He was more picturesque than any of the solid scholars and the stalwart ministers of New England, whom we find uniting in the making of what is now known as the "Bay Psalm Book." This was the first English book printed in America. It was published in 1640. Its full title was "The Whole Book of Psalms faithfully Translated into English Metre." The worthy divines who prepared this volume were not born poets; their verses are halting, and their rhymes are strained. As it has been said, these hymns "seem to have been hammered out on an anvil by blows from a blacksmith's sledge." — MATTHEWS, *American Literature.*

C. Study the following paragraphs, and come to class prepared to recite upon them. Be ready to answer in complete sentences such questions as the following: How did the table manners of the English in the fourteenth century differ from our own? How did the people of that time entertain themselves? What hours did they keep? (The reply that "they kept early hours" will not be sufficient.) When did they take their meals? Who were the minstrels?

Home Life in the Fourteenth Century.

Our ancestors in the fourteenth century kept early hours. It was the custom to rise with the sun, and we read of a party who are ridiculed as having overslept themselves when found in bed at six.

The usual dinner hour was nine in the morning. The family were summoned to it by the blowing of horns, and the first step after assembling in the hall for meals was washing the hands, for which purpose each guest was served with a basin, ewer, and towel. It was not till after the guests were seated round the table that the cloth was laid; on it were then set the salt-cellars, knives, occasionally spoons, and bread, and cups of wine. There were no forks nor plates. The fingers were thought to answer all the purposes of the former, and instead of the latter each *couple* of guests had between them a large tranchoir (or trencher); that is to say, a thick flat slice of bread of second quality, on which a portion of fish or meat sufficient for two was laid, and on which it was carved, the gravy, as a rule, running through upon the table-cloth. As soon as the course was finished the trenchers were thrown into the alms basket for the use of the poor. At the conclusion of the meal the table was removed, basins and ewers were a second time supplied for washing the hands, which doubtless was by this time again necessary, and cups of wine were handed round to the guests, still sitting as at dinner, after which the minstrels were introduced.

The minstrels, or "jongleurs" (so called from a corruption of "janglers," joculatores, our "jugglers"), were an important class in the Middle Ages, and an indispensable element at a festival. They led a life of perpetual wandering, and were always welcome, partly for their art's sake, and partly for the sake of the news which they brought, for news was

then a scarce commodity. If the after-dinner guests were in a serious mood, the jongleurs would sing old romances of love and chivalry; if they found the company mirthfully disposed, they sang satirical and political songs, or related amusing stories, or exhibited feats of tumbling and sleight of hand.

The fourteenth century was not a busy or industrious age, — people who lived in the country were in no hurry to break up the social gathering; and "after the meal," says a contemporary romance, "they then go to play as each likes best, either in forests or upon rivers (that is, *hawking*, for water-fowl, such as the heron and the teal, were the chief "quarry" or prey of the hawk) — or in amusements of other kinds . . . chess, tables, and dice."

The evening meal was at five o'clock; after which, we are told, the family usually went to bed, for artificial light was bad and dear. Wax was used only in palaces and churches, and even tallow was twopence per pound, an enormous price. A candle offered at the shrine of a saint was in the truest sense an oblation, "for it cost the bearer the sacrifice of a rare personal pleasure."

Wood fires were almost universal; charcoal indeed was occasionally used in the dwellings of the rich, but coal appears to have been employed for smelting purposes only. Reading was no common accomplishment, and books — being, of course, still written with the hand — were few, and beyond the reach of all but the richest; and the chief entertainment of well-to-do persons was to listen to the songs or recitations of the professional jongleurs, or those of amateurs belonging to their own class who were well versed in such lore. — WARBURTON, *Edward III.*

The Oral Report.

14. A pupil is sometimes asked by his teacher to read outside of class a magazine article, or a chapter of a book, which treats fully some point that the text-book barely mentions, and to be ready to state orally at a later recitation the ideas which he has gained from the reading. This may happen in any of the classes of the school, — in history, or civil government, or English. It is an honor to be selected to make a special report of this kind, and one always wishes to do the job well.

The principal thing to remember in preparing for such a report is its object or purpose. Such a report is made not for the benefit of the teacher, but for the benefit of classmates who have not read the article assigned. Hence the pupil as he reads must select carefully from the article the facts or ideas in it which his classmates probably do not know, and which he himself did not know before he read the article; these new facts he must report quite fully. It is also helpful when making an oral report of this kind to follow the order in which the topics are taken up in the article read. Do not be afraid to use the language of the article if it comes to you while making your report, but do not make any effort to recall the exact language. A report of this kind is sometimes called an *abstract*.

In making oral reports select the important facts. Take them up in order.

15. Assignments for Oral Reports.

A. In reading Section 11 C, you may have wished to know more about Longfellow. Find out a few interesting

facts about Longfellow in the encyclopædia or a history of American literature, and report them.

B. Find out a few facts about Florence Nightingale, and report to the class.

C. Find out a few facts about Tennyson, and report them.

D. The pieces of poetry quoted from Longfellow and Tennyson in Section 11 [C and D] contain several metaphors and one simile. Furnish the class with a good definition of the words *metaphor* and *simile* and see whether the class can pick out the metaphors and the simile in the poetry, from your definition and explanation.

E. Report on the second voyage of Columbus; on his being put in chains; on the last years of his life and his death in poverty.

F. Report on the most interesting article you can find in a daily paper; in a weekly or monthly magazine.

G. Few persons can name the members of the President's cabinet. Find out who the cabinet officers are, what states they come from, and what is the duty of each; and make a full report of these facts.

H. Report on the Governor's staff. Learn the name of each member, the town in which he lives when he is at home, and the duties of his office.

I. Learn the names of the common council, the wards which they represent, the duties of the council as a whole, and the business of its standing committees. Make a full report. Or, make a similar report on any other feature of the town or county government.

The Oral Reproduction.

16. Sometimes the reading assigned to us is so important or interesting that we are expected to reproduce in our own words every one of the principal ideas in it. Sometimes we are even asked to memorize short poems or short pieces of prose because the thoughts or the language, or both, are valuable and beautiful. ***Whenever we memorize a piece of good English, we improve our own use of English***, because the words and idioms of the piece will in time become a part of our own language-stock, and some of them will, in after years, reappear in our speech, perhaps without our knowing it. In memorizing, first make sure that you understand the ideas and language of the piece; then, after reading it through several times, see how much of it sticks in the memory; then begin systematically at the beginning, learning the first sentence or stanza by itself; and when that is learned, add the next sentence or stanza, going back to the very beginning each time, and so on through the piece. If the reading is to be reproduced in our own words, we must read the first time to find out what are the principal ideas to be reproduced, and then must state these to ourselves in the order in which they come in the assigned reading.

Choose the principal ideas. State them in their proper order.

17. Assignments for Oral Reproduction.

A. Read aloud the following selection. Report the story in your own words. Commit to memory the stanza that seems to you most worthy of being remembered.

Bruce and the Spider.

For Scotland's and for freedom's right
The Bruce his part had played,
In five successive fields of fight
Been conquered and dismayed;
Once more against the English host
His band he led, and once more lost
The meed for which he fought;
And now from battle, faint and worn,
The homeless fugitive forlorn
A hut's lone shelter sought.

And cheerless was that resting-place
For him who claimed a throne:
His canopy, devoid of grace,
The rude, rough beams alone;
The heather couch his only bed, —
Yet well I ween had slumber fled
From couch of eider-down!
Through darksome night till dawn of day,
Absorbed in wakeful thought he lay
Of Scotland and her crown.

The sun rose brightly, and its gleam
Fell on that hapless bed,
And tinged with light each shapeless beam
Which roofed the lowly shed;
When, looking up with wistful eye,
The Bruce beheld a spider try
His filmy thread to fling
From beam to beam of that rude cot;
And well the insect's toilsome lot
Taught Scotland's future king.

Six times his gossamery thread
The wary spider threw;
In vain the filmy line was sped,
For powerless or untrue
Each aim appeared, and back recoiled
The patient insect, six times foiled,
And yet unconquered still;
And soon the Bruce, with eager eye,
Saw him prepare once more to try
His courage, strength, and skill.

One effort more, his seventh and last!
The hero hailed the sign!
And on the wished-for beam hung fast
That slender, silken line;
Slight as it was, his spirit caught
The more than omen, for his thought
The lesson well could trace,
Which even "he who runs may read,"
That Perseverance gains its meed,
And Patience wins the race.

— Bernard Barton.

B. Read aloud and reread the following, sentence by sentence, until you have it by heart and are able to repeat it from memory.

Lincoln's Gettysburg Address.

Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that

that nation might live. It is altogether fitting and proper that we should do this.

But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us — the living — rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us, that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, for the people, shall not perish from the earth.

C. In the same way commit to memory one of the following: —

Concord Hymn.

SUNG AT THE COMPLETION OF THE BATTLE MONUMENT, APRIL 19, 1836.

By the rude bridge that arched the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood,
And fired the shot heard round the world.

The foe long since in silence slept;
Alike the conqueror silent sleeps;
And Time the ruined bridge has swept
Down the dark stream which seaward creeps.

On this green bank, by this soft stream,
We set to-day a votive stone;
That memory may their deed redeem,
When, like our sires, our sons are gone.

Spirit, that made those heroes dare
To die and leave their children free,
Bid Time and Nature gently spare
The shaft we raise to them and thee.

—Emerson.

The Advice of Polonius to Laertes.

Give thy thoughts no tongue,
Nor any unproportion'd thought his act.
Be thou familiar, but by no means vulgar.
Those friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel;
But do not dull thy palm with entertainment
Of each new-hatch'd, unfledg'd comrade. Beware
Of entrance to a quarrel; but, being in,
Bear't, that th' opposed may beware of thee.
Give every man thy ear, but few thy voice:
Take each man's censure, but reserve thy judgment.
Costly thy habit as thy purse can buy,
But not express'd in fancy; rich, not gaudy;
For the apparel oft proclaims the man;
And they in France of the best rank and station
Are most select and generous, chief in that.
Neither a borrower nor a lender be;
For loan oft loses both itself and friend;
And borrowing dulls the edge of husbandry.
This above all; to thine own self be true,

And it must follow, as the night the day,
Thou canst not then be false to any man.

— SHAKESPEARE, *Hamlet.*

AN ENGLISHMAN'S HOUSE IS HIS CASTLE.

The poorest man may in his cottage bid defiance to all the force of the Crown. It may be frail; its roof may shake; the wind may blow through it; the storms may enter, the rain may enter, — but the King of England cannot enter; all his forces dare not cross the threshold of the ruined tenement! — WILLIAM PITT.

RIGHT IS RIGHT.

In vain we call old notions fudge,
And bend our conscience to our dealing;
The Ten Commandments will not budge,
And stealing will continue stealing.

— LOWELL.

TRUE NOBILITY.

Howe'er it be, it seems to me
'Tis only noble to be good.
Kind hearts are more than coronets,
And simple faith than Norman blood.

— TENNYSON, *Lady Clara Vere de Vere.*

Telling a Personal Incident.

18. Every one at times has occasion to tell of some interesting or surprising thing that has happened to him, or that he has seen, or heard of. To do this well one must think what his hearers will have to be told

first, before they can understand. Usually they will want to know the time and place, and who were present; then they will be ready at once to hear and appreciate what happened and the result. They will not want the point of the story delayed too long, and hence it is best to tell only what is absolutely necessary before the principal point of the story is reached. The principal point or climax of the story must be kept in mind all the time.

In telling a story, begin with time, place, and persons. Tell only what is absolutely necessary. Keep in mind the main point of the story.

19. Assignments for Stories.

A. The following may suggest some interesting incident of similar character that you have seen. If so, come to class prepared to tell your story; if not, come prepared to retell one of the following: —

(1) A friend of mine opened his box-stove one fall to kindle a fire in it, when he beheld in the black interior the desiccated forms of two bluebirds. The birds had probably taken refuge in the chimney during some cold spring storm, and had come down the pipe to the stove, from whence they were unable to ascend. — BURROUGHS, *Birds and Bees.*

(2) At length the jays arrive, whose discordant screams were heard long before, as they were warily making their approach an eighth of a mile off, and in a stealthy and sneaking manner they flit from tree to tree, nearer and nearer, and pick up the kernels which the squirrels have dropped. Then, sitting on a pitch-pine bough, they attempt to swallow in their haste a kernel which is too big for their throats and chokes them; and after great labor they dis-

gorge it, and spend an hour in the endeavor to crack it by repeated blows with their bills. — THOREAU, *Walden.*

(3) As I was paddling along the north shore one very calm October afternoon, for such days especially they [the loons] settle on to the lakes, like the milkweed down, having looked in vain over the pond for a loon, suddenly one, sailing out from the shore toward the middle a few rods in front of me, set up his wild laugh and betrayed himself. I pursued with a paddle and he dived, but when he came up I was nearer than before. He dived again, but I miscalculated the direction he would take, and we were fifty rods apart when he came to the surface this time, for I had helped to widen the interval; and again he laughed long and loud, and with more reason than before. He manœuvred so cunningly that I could not get within half a dozen rods of him. Each time, when he came to the surface, turning his head this way and that, he coolly surveyed the water and the land, and apparently chose his course so that he might come up where there was the widest expanse of water and at the greatest distance from the boat. — THOREAU, *Walden.*

(4) A story is told of the famous Richard Brinsley Sheridan, that one day when coming back from shooting, with an empty bag, and seeing a number of ducks in a pond, while near-by a man was leaning on a fence watching them, Sheridan asked:

"What will you take for a shot at the ducks?"

"Well," said the man thoughtfully, "I'll take half a sovereign."

"Done," said Sheridan, and he fired into the middle of the flock, killing a dozen or more. "I'm afraid you made a bad bargain," said Sheridan, laughing.

"I don't know about that," the man replied. "They're not my ducks."

(5) A young Irishman had run up a small bill at the village store, and went in to pay it, first asking for a receipt. The proprietor grumbled and said it was too much trouble to give receipts for such small amounts. It was just as well to cross the account off, and he drew a diagonal pencil line across the book.

"Does that settle it?" asked the customer.

"Certainly."

"An' ye'll never be asking for it again?"

"Certainly not."

"Faith, thin," said the Irishman, coolly, "an' I'll kape me money in me pocket, for I haven't paid it yet."

"Well," was the retort, "I can rub that out."

"I thought so," said the persistent customer, dryly. "Maybe you'll give me a receipt now. Here's the money."

B. The following may suggest some incident to tell about. In telling the incident imagine that you are speaking to some one of your own age who has come from another town to visit you. Frame the story in such a way as to interest and entertain him.

An accident while coasting; a mishap while swimming; a case of mistaken identity; a trick that failed; an amusing mispronunciation; a thankless errand; an unfinished nap; how I was locked in; how the game was won; why I was tardy; curing a bad cold; trying to keep a secret; why our club broke up; a mysterious noise; the caller who wouldn't leave his name; a forgotten appointment; catching the street-car; a night alarm; the stalled automobile; the sad consequences of a practical joke; a misdirected letter; when the telephone wires were crossed; how I earned a dollar.

C. Recall an interesting story that you have read in a magazine or newspaper. Selecting the most important features of it, retell it briefly to the class. Begin by giving the time and place and characters. Beware of telling too much.

Oral Description.

20. If we should watch our talk for one day, we should be surprised to notice how much of it is description. We are forever telling how people look and how they act, how we feel, and how things seem to us. Our conversation is crowded with descriptive phrases, and when we are telling a story we frequently find it necessary to insert, at various points, short descriptions of persons, places, or interesting objects. If we tell about a journey that we have taken, we find that at almost every step we are describing somebody or something. It is noticeable, too, that the people or things we describe are those that are new to us or those that are, in some respects, peculiar, and different from the ordinary; and we naturally select for description those features of a person or thing that are most prominent and most unusual.

In describing an object, it is always a good plan *to tell first its general outline or shape or size or peculiar character.* When this has been done we can go on to give particulars, always following some natural order, as from the most important to the less important, or from things near at hand to things farther away. In describing a public hall, for example, we may say first that it is a large bare room about fifty feet square, with a platform at one end and a small gallery at the other. After that we can begin, if we like, with the platform, and pass from that to the gallery, taking up all the important details in order.

In describing, begin with the general outline, then take up particulars. Always follow some plan.

21. Assignments for Description.

A. Look carefully a minute or two at one of the pictures in the room; then tell the different things that you have seen in the picture and their relative positions.

B. Look out of the window a minute. What is the most prominent thing in sight? The next in prominence?

C. Look through a half-opened door as you pass by. What image remains in your mind? Describe it.

D. What pictures are brought before your mind by the phrases *the coming of the storm, looking for the balloon, a runaway team, a spring thaw, at the railway station?* Tell what you see.

E. What pictures are brought before your mind by the words *play ball! good-natured, stingy?* Describe one of the pictures.

F. What scene is brought before your mind by the words *street-piano, children, dancing?* What other words enter into your picture?

G. Describe the scenes suggested by the following: *Circus parade, Fourth of July, sleigh ride, school picnic, museum, fire!*

The Extempore Speech.

22. All of us have our opinions on the topics concerning which people about us are talking, and usually we are ready to express them. If, for example, after an examination in grammar, one of our fellow-pupils says, "That examination was unfair," we may reply: "Oh, it was pretty hard, but it was fair enough. We had reviewed everything we were examined on. There

were no catch questions. We had plenty of time to write the answers and to look over what we had written. What more could you ask?" In the same way we may discuss whether basket-ball or base-ball is the better sport; whether the summer vacation is longer in some years than it is in other years; whether it is easier to study at home than at school; whether or not a literary society or a school paper should be established.

If we read the newspapers or the magazines, we acquire opinions on topics of current discussion. We have an idea who will be the next mayor of the city, or the next President of the United States; whether airships will take the place of railroad trains; what should be done with tramps. At first we must take our opinions from others; but if we read carefully and compare what we read with what we observe, we shall soon form ideas that we can call our own.

Whenever one of us expresses himself orally to others on these or other subjects he is really making a speech; and ***the more deeply interested he is in his subject, the more he feels the necessity of presenting what he has to say according to some orderly plan which he has previously thought out.*** Such a plan should be very simple at first, including but two or three of the most important thoughts to be expressed. Bearing this plan in mind, the speaker begins in his talk with a sentence or two, telling what he is going to talk about and indicating his plan. Then he takes up the first statement in his plan, and gives all that he has to say about that statement; then the second statement in his plan, giving all about that; and so on to the end.

The speaker might begin with the words, "I am going to tell about (mentioning the subject). First I shall speak of (mentioning the first statement in his plan); secondly, of (giving the second statement in his plan); and thirdly, of (giving the third statement in his plan). First, then," etc. Or the speaker might begin, "There are two good reasons why (giving the subject about which he is to speak); first (giving the first reason); second (giving the second reason). First, then," etc. By following this method for a time, the pupil will learn to keep his thoughts in order; and when he has finished, however dissatisfied he may feel with his discussion, he will know that at any rate he has made his two or three principal statements duly emphatic.

In making a speech, state first what you intend to say; then say it, following some simple plan. Stop when you are through.

23. Assignments for Extempore Speaking.

A. Select one of the following subjects, or choose some other subject in which you are more interested, and prepare to speak on it briefly, according to the plan given in the preceding paragraph:—

Reasons why Latin is a hard study; reasons why it is easier to study in school than at home (or at home than in school); why you like this grade of school better than the preceding grade (or the preceding better than this grade); why verse is easier to memorize than prose; why you would rather live in the city than in the country (or *vice versa*); why you would rather live in the East than in the West (or in the West, than in the East); why you would rather live in the North than in the South (or in the South than in the North); why you think it pays to tell the truth

when you are in a tight place; why you like (or do not like) some book you have read recently; why Monday would be a better day for holiday than Saturday; why it would be worse to lose one's hearing than one's sight (or *vice versa*); why you would like to be a lawyer (or a doctor, or an engineer).

B. The pupils in your school have determined to ask the principal for a half-holiday on Friday on account of the Fair (or for any sufficient reason). You have been selected as spokesman. What will you say?

C. Prepare to make a brief presentation speech such as you might make in awarding a prize in athletics or oratory. Or,

D. Prepare to make a brief speech of acceptance for a similar occasion. Avoid big words. Better not try to be funny.

The Oral Paragraph.

24. In all spoken discourse requiring more than a single sentence, — in the topical recitation, the abstract, the reproduction, in telling a personal incident, in the description, and in the speech, — we have noticed that the following are the important characteristics to strive for: —

1. *A definite topic, or several definite topics of one subject, to talk about, expressed in a complete sentence.*

2. *A definite plan to guide us in talking about the topic or topics, so that our talk may be orderly and the more easily understood.*

In a topical recitation on the discovery of America, the pupil would naturally begin by saying that Columbus discovered America in 1492. He would then take up,

in order, the introduction to the Queen of Spain, the preparation for the voyage, the voyage itself, and the discovery.

If he were to give an abstract of a magazine article on "Curious Bird-nests," his beginning sentence might be, "Birds build their nests in four different ways." His hearers would then expect him to describe each of these ways in turn.

Obviously the same method should be followed in the other kinds of speaking.

The sentence in which we state the topic about which we are going to talk is called the topic-sentence. It is usually the first sentence that we speak. The other sentences, which tell about the topic, together with the topic-sentence, make an oral paragraph. ***An oral paragraph is,*** therefore, ***a series of spoken sentences, all closely connected, all treating of one topic, and consequently all belonging together.***

A spoken discourse may be composed of several paragraphs or of one. If it consists of but one paragraph, the hearer should be enabled to remember easily the single topic-sentence of the paragraph, and in order that he may do this, it is best to state the topic-sentence at the close, as well as at the beginning, of the spoken paragraph. Thus, if we begin a spoken paragraph by saying, "All high-school pupils ought to study Latin, for three reasons," and then go on to state the reasons, we may properly close by saying, "these are the reasons why I think all high-school students should study Latin."

The test of the longer discourse, made up of several topics of one subject, is the hearer's ability to remember easily the several topic-sentences that make up the plan of the discourse.

CHAPTER II.

WRITTEN COMPOSITION.

The Reader.

25. We have learned that the chief reason why we train ourselves to speak distinctly, pronounce well, and make complete sentences, is because we wish to be understood. We have learned also to take pains in telling stories and in describing things, in order that our hearer may not only understand easily, but be interested in what we say.

What is true of speaking is just as true of writing; but since we do not always remember that this is so, it is well to remind ourselves now and then that everything that we write is written to be read by somebody. Consequently, when writing, we should think what our reader needs to be told in order that he may understand easily; what he had better be told first, what next, and what last; what questions he would ask if he were present; and what he is most likely to be interested in.

After a paragraph has been written, it is a good plan to read it over and ask, "Will the person I am writing for understand that? Have I said to him just what I meant to say? Would he understand it better or be more interested in it if I said it in a different order?" To ask these questions is often to suggest ways in which the writing can be improved.

Further, in order to help our reader to understand easily, we must learn to use those little aids to clearness which everybody is supposed to know; namely, punctuation, capitals, and paragraph-indention, as well as a style of handwriting that can be read easily, and neat form in general. For the same reason we must spell correctly, use good grammar, choose the simplest and best words, and write clear, straightforward sentences. We must attend carefully to these small matters whoever the reader may be. Not to do so is to hinder easy understanding and defeat the purpose of writing.

In this chapter we shall consider some of the simplest and most necessary aids to good writing, — neatness, punctuation, capitalizing, spelling, grammar, and the construction of sentences.

Remember your reader. Attend to all that helps to clearness, in both big things and little things.

Form.

26. A legible handwriting and neatness of form are essential if you would make yourself understood easily and pleasurably. Follow the forms which custom prescribes for the written page in business letters, in notes of invitation, in general correspondence, and in all school work. Whatever is unusual or unnecessary interferes with ready understanding, because, if it does nothing worse, it takes the reader's attention away from your thought to your eccentricities of form. Poor mechanical execution may bring loss to yourself at some time in your life. A slovenly written or badly spelled letter will usually ruin the chances of an applicant for

a business position. A carelessly written order may bring the wrong goods. Delays, misunderstandings, embarrassments, petty annoyances, arise by the thousand every day from inattention to mechanical form.

Rules of Form for Compositions.

In the interest of the reader we will adopt the following rules for the form of our written compositions in this class: —

1. *Write on only one side of the prescribed paper.*

2. *Leave the sheets of your composition flat.* Do not fold them, or fasten them together, or roll them, or turn down the corners. It is sufficient for identification if you will always be sure *to write your name and the number of the page in the upper right-hand corner of each sheet.*

3. *Use black ink unless the teacher announces otherwise.*

4. *Leave a margin of at least one inch at the left for the teacher's corrections.*

5. *Start every line of writing close to this margin,* except as prescribed in the next two rules.

6. *Put the title in the middle of the first line and underscore it with a wavy line. Begin with a capital letter the principal words of a title. Leave one line blank below the title.*

7. *Indent* (*leave blank*) *at least one inch at the beginning of the first line of the writing; and, in longer compositions, indicate the two or three main divisions by similar indention at the beginning of each division.* You will be tempted to indent too often in short compositions. In letters follow the style of indention given in the illustrations of form (Section 29). In written conversations follow the style of indention shown near the close of Section 55.

8. *If, near the end of a line, there is not room for the word you are about to write, do not try to crowd it in, and seldom divide it (unless it is a compound word, like school-book, twenty-fourth, which can be broken into two simple words); but leave the end of the line blank and write the whole word on the next line.* Word-breaking is the business of the printer. In written work it frequently makes even common words hard to recognize. The right-hand margin of the writing need not be straight, but, with a very little care in spacing words, you will keep it sufficiently so.

9. *Do not leave noticeable blank spaces after the close of your sentences, except at the end of a composition* or one of its divisions. It is a common fault with pupils to begin nearly every sentence on a new line.

10. *To strike out a word draw a horizontal line through it*, but do not use parentheses for this purpose. *To insert omitted words use the caret and interline neatly.* If you have found it necessary to erase, strike out, or interline several times on the same page, rewrite the page.

11. *Courtesy to the reader requires that no abbreviations or contractions be used which are not readily recognized.* Ink and paper are cheap; and the object in writing is to be understood. We are not at liberty to abbreviate and contract words at will.

Illustration of Form.

27. The following shows the first page of a composition prepared in accordance with the foregoing rules. Notice especially how rules 2, 6, 7, 8, 9, and 10 are observed. (For mode of capitalizing, marks of punctuation, etc., see Sections 31, 35.)

B. B. Marne.
1.

The Whims of a Dog.

We expect a well-bred dog always to live up to the best character of his breed. It is only after long experience that we learn to concede to him a right to indulge himself in a meaningless dog-whim occasionally.

Dandy, my terrier, was out with me for a drive the other day, when we saw a rat on a rubbish-heap near the road. I pulled up, and Dandy ~~d.rted~~ jumped out and darted towards him. The rat, however, showed no fear, but stayed where he was, and I expected to see the usual fight which Dandy never refuses. When Dandy saw that the rat offered neither to fight nor to run, he stopped in evident surprise; they looked at each other a moment in a not ~~unfri~~ unfriendly way, as it seemed to me, and then Dandy came back to the carriage, not acting ashamed in the least, ~~and~~ but wagging his tail as if to say, "It's all right. Let's be going."

I am quite sure that the rat was not sick or disabled, for just as we were driving off, I

28. Assignments for Written Compositions.

A. Compare the following ways of expressing the same fact: (1) "It was night." (2) "The moon was shining. The children were in bed, and the house was still. The stars were appearing one by one, and only the whistle of the late train indicated the hour." Which of these two methods is the more interesting to you? Can you tell why? Give your reasons in a short paragraph.

B. Write a paragraph to say that "it was early morning at the farmhouse" without using the sentence just quoted. In order to do so, you will have to think of what was going on at the farmhouse to indicate that it was early morning. Or, in the same way, write a paragraph to say "School was just out," or "Work had closed at the factory."

C. Describe the house you live in so that a classmate will know it when he comes to it. Mention only the things that are absolutely necessary to identify the house.

D. Think of one of the wonders of the world. Then, without naming it, so describe it that others will know what you mean.

E. Write a brief description of some object in the classroom without saying what it is. Describe it so accurately that your reader will at once recognize it.

F. Without using the word *quick-tempered,* tell something that a friend did which shows that he (or she) is *quick-tempered.*

G. Without using the word *patient,* relate an incident that has come within your own observation, showing what *patience* is.

H. Without using the word *manly,* show by relating a

particular occurrence that a certain person whom you have in mind really has the quality of manliness.

I. A former classmate left school and moved away from town more than a year ago. What would he be interested in hearing about school affairs if you should chance to meet him on a journey? What questions would he probably ask? How would his questions differ from those which another friend of yours would ask who is thinking about moving to town in order to enter your school? Write what you might say to either one.

J. If you were talking about the high school to a friend in the lower grades who was thinking about leaving school, what would you tell him about high-school life and work in order to interest him in keeping at his studies?

K. Explain to the class in a brief composition the principal duties of a school director or a member of the board of education.

L. Describe for the class the picture brought before your mind in the scene suggested by the words "At the picnic"; or, "Out on first!" or, "Three out; side out!" or, "Excelsior"; or, "Under a spreading chestnut tree."

M. Write a brief item for the local paper, announcing a lecture to be given for the benefit of the school library fund. Make up the name of the lecturer and the title of the lecture. State the date and the place, and urge everybody to come. Put all you have to say into three sentences.

N. Write a short composition on "Ten Degrees below Zero," to be read to children in Manila who have never been in a cold country, giving them an idea of a severely cold morning where you live. Of course it will do no good to tell them that the thermometer read ten degrees below zero, or that it was very cold indeed, for, not having

experienced weather anything like this, they would lack all means of comparison, and these statements would be meaningless to them. Evidently, all that you can do will be to tell them how things look on such a morning, how people dress and act, what characteristic sounds are heard and what causes these, how the cold affects your ears and fingers. Or, write a similar composition on "Christmas in the South" to be read to children in Alaska.

0. Write a notice, to be posted on the bulletin board or to be read before the school, saying that you have lost some article, — a fountain pen, a book, or a purse. Tell when and where you think you lost it. Describe it sufficiently to enable the finder to identify it as yours. State where it may be returned to you.

Letters.

29. Letters are of two kinds, (1) *formal*, and (2) *informal*, or *familiar*. The forms proper for each kind differ from each other somewhat, and also vary slightly from year to year according to custom or fashion. The most usual forms are illustrated below. It will be noticed that the formal letter consists of six parts: (1) the heading, comprising the place from which the letter is written and the date, (2) the address, (3) the salutation, (4) the body of the letter, (5) the complimentary ending, and (6) the signature. In familiar letters the address is generally omitted, but when this is done the name of the person addressed is frequently written in the lower left-hand corner.

Of the examples here given, the first is a business letter, the second is a letter to an acquaintance who is older than the writer, the third is a letter to an intimate friend of the same age as the writer.

43 Williams St.,
Circleville, Wis.,
Oct. 23, 1909.

Wade, Forest, & Co.,
1227 Chester St.,
Irontown, Pa.

Gentlemen:

I notice in the Boy's Own Magazine your advertisement of steel boats. Please send me descriptive circular and price-list.

Yours truly,
Oscar M. Lane.

935 Mercer Avenue,
Lexington, Kentucky,
April 3, 1908.

My dear Mr. Stanton:

Uncle George says he has just had a letter from you inviting me to spend the spring vacation with Katherine. It is very kind of you to invite me, and, as Uncle George is willing, I shall of course be delighted to come. You may expect me April 11, on the five o'clock train.

Please give my love to Katherine and remember me to Mrs. Stanton.

Yours sincerely,
Grace M. Johnson.

Mr. T. R. Stanton.

Rocky Ford Ranch,
June 29, 1910.

Dear Bill,

This is just a hasty note to say that I arrived safely, bag and baggage, including the dog. I think I am

going to like ranch life when I have learned to ride. Everybody here lives in the saddle from morning till night, and talks horses and cattle the rest of the time.

Remember me to the fellows when you see them, especially to Jack and Walter, and don't forget that you are all coming to see me in August.

Yours as ever,

Harry.

Rules of Form for Letters.

(*A*) *Formal Letters.* — 1. In the *heading*, written in the upper right-hand corner of the first page, give in the first line the number of your house and the name of the street; in the second line, the town and state in which you live; in the third line, the month, the day of the month, and the year. Use the approved abbreviations for the months, as Jan., Feb., Oct., etc. Do not write Feb'y. Jan. 14 is better than Jan. 14th because shorter. Notice the manner of indenting and the punctuation.

2. In the *address*, give the name of the person or persons addressed, and the residence or place of business. Use correctly the titles *Mr.*, *Messrs.* (when writing to several persons or to a firm), *Miss*, *Mrs.*, *Dr.*, *Rev.* (or *The Rev.*) *Mr.*, *Gen.*, *Col.*, *Supt.* (See Section 31.) The address is sometimes put below the signature at the left.

3. In the *salutation*, use one of the following forms *without abbreviation*: —

Sir, *Madam* (very formal).

Dear Sir, *Dear Madam* (less formal).

My dear Sir, *My dear Madam* (implies some acquaintanceship or a desire to avoid formality).

The approved salutation in addressing a firm is *Gentlemen*, though *Dear Sirs* may also be used.

The salutation should begin at the margin.

Custom permits after the salutation a comma, a colon, a comma and dash, or a colon and dash. The colon is to be recommended.

4. In the *body* of a formal letter, the aim is to say what we have to say as briefly and as pointedly as possible. Begin at once with the business in hand, say only what is necessary, stop when this has been done. Make a separate paragraph of each separate topic. In replying to a business letter it is customary to begin by acknowledging the receipt of the letter, at the same time referring to its date and contents. The body of the letter should begin on the line below the salutation.

5. In the *complimentary ending*, use one of the following, *without abbreviation:* —

Yours respectfully, *Respectfully yours*, or *Very respectfully yours* (only in letters to persons or groups of persons to whom you wish to show marked respect. Do not confuse *respectfully* with *respectively*.).

Yours truly, *Truly yours*, or *Very truly yours* (the customary form for business letters). *Never* use *Yours, etc.*

6. Write your signature as you prefer to be addressed. Take pains to make it legible. A woman writing to a stranger should put *Miss* or *Mrs.* in parentheses before her name, as (Miss) Susan Smith; or, in addition to the signature, write her name in full in the lower left-hand corner. Thus, if the signature were Fannie B. Johnson, the name might appear in the lower left-hand corner as Mrs. Wm. L. Johnson.

(*B*) *Informal Letters.*—1. In familiar letters written to a friend in the same town, the *heading* is often omitted, the date being written under the body of the letter at the left. The number indicating the day of the month is in such case frequently spelled out, as March thirtieth.

2. The *address* in the most familiar letters is generally omitted. In less familiar letters it may be put at the left below the signature, or the name alone may be written there.

3. The *salutation* may take a great variety of forms, according to the degree of informality, or the relation of writer and person addressed. The following are examples: —

My dear Mr. (or *Miss* or *Mrs.*) Jones.
Dear Mr. (or *Miss* or *Mrs.*) Jones.
My dear Aunt.
Dear Cousin Jane.
Dear Ned.

The punctuation may be the same as in a formal letter, but the comma is perhaps most used.

4. The *body* may take innumerable forms according to the purpose of the writer, but even in the most familiar letters it is best to write as well as you can; that is, to say things in a definite order, to distinguish by paragraphing a change from one topic to another, to use good English, to take pains with your spelling and punctuation, and to write neatly and legibly.

5. The *complimentary ending* may be as varied as the salutation. Some of the most commonly used forms are the following: —

Yours sincerely.

Yours faithfully.
Yours ever.
Yours as ever.
Yours cordially.
Yours affectionately.
Your loving daughter.

6. The *signature* will naturally depend upon the degree of informality of the letter.

30. Assignments for Letters.

A. You have seen a certain picture, but do not remember the name of it. The artist's name, however, you do remember. Write for the price of a photogravure of the picture to The Soule Photograph Company, 500 Dudley St., Roxbury, Mass., giving the name of the artist and a description sufficient to enable the firm to tell what picture you mean.

B. Write two letters to A. G. Spaulding and Bros., Chicago, Ill.: (1) Ask the firm to send you a catalogue of tennis rackets; (2) Order a racket of a certain quality and price, remitting for it.

C. Write a letter to John Wanamaker, Philadelphia, ordering a dozen linen handkerchiefs, two pairs of shoes, and a certain book, to be sent by express.

D. The goods ordered in the preceding letter have been received, but the shoes are not of the right kind or size. Write another letter calling attention to the mistake and asking that it be corrected.

E. Your family is about to move to another city. You will go, too, if you can continue your studies in the school

there without dropping into lower classes. If you cannot, it is decided that you had better remain where you are for the present. What must you write to the principal of the school in the city which is to be your new home in order to be sure that his answer to your letter will be sufficiently definite to decide whether you will go or will stay where you are? What will he need to be told in regard to your studies?

F. Write a letter to the former classmate mentioned in Section 28, I, or to the friend thinking about entering your school.

G. Write in the form of a letter the information which you thought out for Section 28, J. Be careful to give facts that will interest your friend.

H. It is said that Horace Greeley, whose penmanship was almost illegible, wrote the first of the letters given below, in reply to an invitation to lecture. Imagine his astonishment on receiving by return mail the second letter. Continue the correspondence in the same vein, writing one letter in Mr. Greeley's name and one in Mr. Castle's.

TRIBUNE OFFICE, NEW YORK,
May 2, 1869.

Dear Sir:

I am overworked and growing old. I shall be sixty next February 3d. On the whole, it seems I must decline to lecture henceforth, except in this immediate vicinity, if I do at all. I cannot promise to visit Illinois on that errand — certainly not now.

Yours,

HORACE GREELEY.

HON. M. B. CASTLE, Sandwich, Ill.

SANDWICH, ILL., May 12, 1869.

HON. HORACE GREELEY,
NEW YORK TRIBUNE.

Dear Sir:

Your acceptance to lecture before our association next winter came to hand this morning. Your penmanship not being the plainest, it took some time to translate it; but we succeeded, and would say, your time, February 3d, and terms, $60, are entirely satisfactory. As you suggest, we may be able to get you other engagements in the immediate vicinity; if so we will advise you.

Yours respectfully,
M. B. CASTLE.

I. Write letters in answer to the following advertisements, giving some information about yourself and asking for further particulars.

Wanted — Men and women of good ability and strong personality to represent Wixon, Fairholt, & Co. in all parts of the United States. Previous experience unnecessary. Address Wixon, Fairholt, & Co., 27 Fountain St., New York City.

We Offer You $50 to start business for us in your locality. Takes only few days. No cost. If satisfied, position becomes permanent. GILES & CARSON,
386 Security Block,
Indianapolis, Ind.

Good Income May Be Earned corresponding for newspapers; experience unnecessary. Address United States Correspondence Agency, Chicago, Ill.

Capitals, Abbreviations, Contractions.

31. These are matters of established form and present usage, and partly matters of courtesy. Though usage

has varied greatly in the past and is still by no means uniform, there is agreement on a few principles. All agree that ***such words as American, English, French, German, Latin, and other adjectives derived from proper names, should begin with capitals;*** but the tendency now is to write English language rather than English Language; and, similarly, the Christian religion, the Republican party, High street, Hudson river, the First Congregational church, the Great Northern railway, the Young Men's Christian association, in the state of Illinois, Cook county, the Garfield school, the battle of Monmouth, etc., capitalizing only the most distinctive words in a name.

Likewise, while ***titles of honor and respect are capitalized when used just before the name of a person*** (General Grant, Captain Sigsbee, Professor Bright), the tendency now is not to capitalize these words in other situations; as, "The chairman next introduced Governor Medill, who spoke at great length. The governor declared himself opposed to the present tax laws."

In the assignments we shall deduce some rules for capitalization based on present usage,[1] but one safe principle may be announced here: ***In the same composition, be consistent in your use of capitals;*** know why you use them, and why you do not.

Usage permits such abbreviations as: —

A.D., for *anno Domini*, in the year of Our Lord, or after Christ.

B.C., for before Christ.

A.M., for *ante meridiem*, before noon, or, for Master of Arts.

P.M., for *post meridiem*, or, for postmaster.

[1] Other uses of the capital are noticed in Sections 26 (6) and 32.

e.g., for *exempli gratia*, for example.
etc., for *et cetera*, and others.
i.e., for *id est*, that is to say.
Messrs., for Gentlemen.
N.B., for *nota bene*, mark well.
p., for page, and pp., for pages.
ult., for *ultimo*, last.
viz., for *videlicet*, namely.
vs., for *versus*, against.

Among business men and in bills and other business papers many abbreviations are properly used which would be out of place elsewhere; such, for example, as, dr. for debtor; do. for ditto, the same; E.E. for errors excepted; C.O.D. for collect on delivery; and the various abbreviations which are used in the tables of weights and measures given in the arithmetics follow the same rule. The following words should not be abbreviated: promenade, money, physiognomy, examination, mathematics, gymnasium, business, defiance, advertisement, complimentary. Some words that may be abbreviated when used just before a name (Rev. Mr. Johnson,[1] Prof. J. M. Shultz, Dr. Moore, Gen. Grant, Capt. Shaw) may not be abbreviated when written by themselves. In spoken English such words should always be pronounced in full, and it is well to write them in full.

Except when reproducing conversation in writing, or in familiar letters, contractions should be avoided. Can't, doesn't, don't, haven't, shan't, they'll, isn't, couldn't, aren't, I'm, I'd, didn't, he'll, he's, weren't, won't, ma'am, o'er, ne'er, sup't, are better written in full, as a general rule. In business papers "Rec'd paym't," "Pd," "On acc't,"

[1] *Never* write Rev. Johnson; write Rev. Mr. Johnson or use the initials, as, Rev. J. S. Johnson.

and such contractions are good form; elsewhere they are not. Do not begin a letter by writing "Your favor rec'd," nor end it by writing "Y'rs resp'y."

32. Assignments on Capitalization.

The Beginning of a Sentence.

A. In the following sentences, why is *who* capitalized in some instances and not in others?

The question now is, Who will be brave enough to tell him plainly that we want him to resign?

He wants to know who you are.

Who has the right to decide who will go and who will not go?

Regions.

B. Make a rule for the capitalization of the words north, south, east, west, after comparing the following sentences: —

1. There is a town in the West about fifty miles north of Omaha.

2. The South was well prepared for war; the North had not prepared at all.

3 The North ships its wheat south; the South ships its cotton north.

Days, Months, and Seasons.

C. From this sentence make a rule as to capitalizing the names of the days of the week, months, and seasons: —

The last Friday in December was the coldest day this winter.

Pronouns referring to the Deity.

D. Consult the New Testament (Matthew v. 1; xx. 20; or other passages) to see whether pronouns referring to Our Lord

are there capitalized. Why should *him* begin with a capital in the following: —

The issue now rests with Him who decides all battles.

Titles.

E. From an inspection of the following sentences make a rule as to capitals: —

1. You will find my text in the Gospel of John.
2. He is preaching the gospel of free trade.
3. He read an essay entitled, "Some Reasons for Voting at the Primaries."
4. The book is entitled, "Put Yourself in His Place."

F. Compare the two sentences following, noting the two senses in which the word *bible* is used, and make a rule for capitalizing this word: —

1. Study the Bible if you would learn what good Saxon can do.
2. There were hundreds of bibles for sale; the shelves were lined with them.

Lines of Poetry.

G. From an inspection of Section 18, C, make a rule as to capitalizing in lines of poetry. State the rule so as to provide also for broken lines such as occur in the following: —

On that historic spot where

"once the embattled farmers stood,
And fired the shot heard round the world,"

this leader began a new war for human rights and human liberties.

Preambles and Resolutions.

H. Make a rule for the use of capitals in preambles and resolutions.

Whereas, The secretary of this society regularly absents himself from its meetings, and has failed to perform the duties of his office, refusing to give the society any explanation or excuse; therefore be it

Resolved, That the office of secretary in this society be and hereby is declared vacant; and be it further

Resolved, That an election to fill the office of secretary be held at the next regular meeting of the society.

Quotations.

I. From the following deduce a rule for the use of the capital at the beginning of a quotation.

1. He said, "The world is too much with us."
2. He complained that "the world is too much with us."

Miscellaneous.

J. Compare a page or two of your history, or of a monthly magazine, with a page of a daily newspaper, noticing differences in the use of capitals and seeing if you can find any inconsistencies in either.

K. Compare the editorial pages of two leading daily papers (as a New York paper and a Chicago paper), noting differences in the use of capitals and quotation marks.

L. Bring to the class a copy of a newspaper or magazine in which you have marked examples of capitalization that seem to you to be wrong.

Summary.

We may infer from the preceding examples the following rules for capitalizing: —

Capitalize

1. **The first word of every sentence.**
2. **Words used to indicate a particular region of the country.**

3. **Pronouns referring to the Deity.**[1]

4. **The principal words in the titles of books, essays, books of the Bible, and the like.**

5. **The first word in each complete line of poetry.**

6. **The words *Whereas* and *Resolved* and the first word following, in preambles and resolutions.**

7. **The first word of a direct quotation.**

Spelling.

33. When you misspell a word, it usually means that you have not looked closely enough to get a correct mental image of the word. ***The remedy for incorrect spelling is to look again, and more closely than before, at the correct spelling of the word which you have misspelled.*** If you are a poor speller you can usually make yourself a good one in a short time by looking closely at the correct forms of troublesome words. It is a good plan to spell each word aloud, at the same time writing it, or going through the motions of writing it, on the paper before you.

If a single letter or part of a word gives you trouble, try to fix the right form in your mind by underlining this part or writing it in some peculiar way. The following will serve as examples: —

sepArate	privIlege
disaPP$^{\text{oint}}_{\text{ear}}$	prepAration

Sometimes poor spelling is a result of poor pronunciation, as in the following words: —

library laboratory perhaps perspiration

[1] The present tendency, however, especially in newspapers, is to capitalize these pronouns only for purposes of emphasis or clearness.

chimney	geography	simile	arctic
perform	prefer	February	zoology

Copy into a note-book the correct forms of words that are marked misspelled in your compositions, review the lists in your note-book each time before you write, and, while writing, ***consult your dictionary when in doubt as to the correct spelling of a word.***

Watch for bad spelling as a cat watches for a mouse. When in doubt, consult the dictionary immediately.

34. Assignments on Spelling.

Plural Forms.

A. Compare the singular with the plural form of each of the following words: —

monkey, monkeys	boy, boys	journey, journeys
essay, essays	money, moneys	valley, valleys

What letter precedes the *y* in each? Is it a vowel or a consonant? Make a rule for the plural of such words.

B. Compare the singular and the plural form of each of the following words: —

assembly, assemblies	country, countries
company, companies	story, stories
family, families	penny, pennies
ferry, ferries	copy, copies

What kind of letter precedes the *y* in each? a vowel or a consonant? Make a rule for the plural of such words.

C. Compare the singular and the plural form of the following nouns from the Greek, and make a rule for the plural: —

analysis, analyses
crisis, crises
parenthesis, parentheses
antithesis, antitheses
hypothesis, hypotheses

Compare also the following nouns from the Greek and make a rule for the plural: —

phenomenon, phenomena
automaton, automata
criterion, criteria
ganglion, ganglia

D. Compare the singular and the plural form of each of the following nouns from the Latin and make a rule: —

radius, radii
focus, foci
alumnus, alumni

E. Compare the singular and the plural form of each of the following nouns from the Latin: —

memorandum, memoranda
bacterium, bacteria
medium, media
datum, data

F. Compare the singular and the plural form of each of the following: —

son-in-law, sons-in-law
cupful, cupsful or cupfuls
man-servant, men-servants

What is the difference between two cupsful of flour and two cupfuls of flour? Consult the dictionary.

G. Contrast the following plurals. The correct spelling will have to be learned outright: —

buffaloes *and* cuckoos
mosquitoes *and* mementos
potatoes *and* pianos
tomatoes *and* solos
tornadoes *and* halos
volcanoes *and* altos
desperadoes *and* trios
heroes *and* zeros
mottoes *and* tyros

Common Misspellings.

H. Contrast the spelling of the following: —

seize *and* siege
receive *and* believe
already *and* all right
appearance *and* existence
grammar *and* hammer
Macaulay, Thackeray, Whately, *and* Coverley
very *and* ferry
whether *and* weather
the principal offender *and* a man of principle
until *and* to till the soil
ledge *and* privilege
religious *and* sacrilegious
offered *and* preferred
separate *and* remunerate

I. Write the possessive form of each of the following words, also noticing the pronunciation of the possessives: —

lady
ladies
gentleman
gentlemen
Knox
Moses
conscience
teacher
teachers
one (self)
witness
somebody
somebody else

J. Find words, in the lists given in Section 7, the correct enunciation of which, syllable by syllable, precisely fits the correct spelling.

K. Find words, in the lists given in Section 7, which are often misspelled because they are mispronounced.

L. Do you always spell the following words correctly? Mark such of them as seem peculiar, and try to fix the forms in your memory.

combated
gunner
Mussulmans
intractable
soliloquies
dizziness
enterprise
shoeing
slyly
wasteful
deferred
shampooed
panicky
reversible
untying
duly
destroyer
disagreeable

M. The following words are frequently misspelled. Read the list carefully, and mark the words you are not sure of.

abbreviation
abscess
accede
accelerate
accessible
accommodate
accumulate
achieve
acknowledge
acquiesce
admissible
affable
aggravate
aggregate
aggrieve
alien
allegiance
appal (appalling)
artillery
assassin
audacious
barricade
battalion
believe
bereave
beseech
blamable
buoyant
calendar
capillary
caricature
ceiling
chieftain
chivalry
coalesce
collateral
colloquial
commensurate
commiserate
committee
commodious
comparative
compatible
competitive
concede
conceit
concurrence
confectionery
conferred
connoisseur
conscientious
consistent
convalescence
corollary
councillor
counterfeit
credibility
curriculum
deceive
deferred
defendant
derivative
descendant
despondent
development
dignitary
dilapidated
diphthong
disappoint
discernible
discriminate
disinfectant
dissatisfaction
disseminate
dissipation
divisible
domicile
eccentric
ecstasy
effeminacy
eighth
elapse
eligible
embarrassment
emigrate
ennoble
enthusiasm
equally
equivalent
ethereal
exaggerate
exasperate
exceed
excel (excelling)
excrescence
exhilarate
extravagance
fallacious
fascinate
feasible
February
feign
fiend
foreign
forfeit
fraudulent
freight
frieze
gayly
gayety
gradient
granary
grievance
grievous
guttural
hackneyed
hammock
handkerchief
harangue
harass
heinous
hereditary
honorary
immovable
impossible
improbable

immanent
imminent
inaugurate
indispensable
indomitable
ingenuous
insatiable
insistence
intelligible
intermittent
intricacy
inveigle
irascible
irrefragable
irresistible
irrigate
isthmus
itinerant
jeopardy
laboratory
languor
laudatory
led (*p. p. of to lead*)
legible
leisure
leopard
liege
lineament
liniment
longevity
luscious
magnanimous
maintenance
manacle
maneuver
maritime
mercenary
millennium
miniature
miscellaneous
mischief
missile
mitigate
moreover
mountainous
necessary
niece
noisome
noticeable
palatable
pallor
panegyric
parallel
parliament
penitentiary
permissible
perseverance
pharisaical
phenomenon
plaintiff
plebeian
possess
precede
preferred
preliminary
preparation
prerogative
presentiment
principal (*adjective*)[1]
principle (*noun*)
privilege
proceed
procedure
proficient
prohibitory
promissory
pronunciation
quotient
rarefy
rarity
really
rebellious
recede
receipt
receive
reducible
relief
repressible
reprieve
reservoir
resurrection
rhyme
rôle
salary
satire
satyr
scintillate
scrutinize
scythe
secede
sedentary
sediment
seize
separate
serviceable
shield
shriek
siege
sleight
soliloquy
souvenir
squalor
stationary
stationery (*paper, etc.*)
stereotype
stratagem
strategy
succeed
supersede
superstitious
surfeit
surveillance
susceptible
symmetry

[1] Principal is used as a noun in the sense of "chief officer" or "head," as "Principal of the High School."

synonym	totally	until	villainy
synthesis	tournament	vacillate	vocabulary
technical	traceable	variegated	weird
tenacious	transcendent	vengeance	whereas
tenement	twelfth	vicissitude	wield
thief	tyranny	victuals	yield

Punctuation.

35. ***The chief use of the marks of punctuation is to help the reader to see at a glance what words belong together and what words are to be kept apart.*** As his eye passes rapidly across the page, these marks interpose when it is necessary to prevent him from making wrong groupings of words. Thus, so far as they are needed, they help to point out grammatical structure. They should be inserted while the sentences are being written, for then the writer best perceives the relations of the word-groups which he is putting together. He is thinking of his reader, and can see where the reader will need the help of these marks. What is equally important, he can see where the reader will not need their help. To use too many of these marks, especially too many commas, is worse than to use too few. The reader should not be interrupted unnecessarily.

The Period.

The chief use of the period is at the end of the declarative sentence, where (with the help of the capital letter at the beginning) ***it marks off to the reader's eye a complete structure.*** In order to be of use to the reader, the periods in your written work should be plainly visible, and not easily mistaken for commas. The period is also used after abbreviations wherever these occur.

The Semicolon.

Occasionally two or three short, grammatically complete sentences, which are closely related in thought, are united by the use of the semicolon; as, "It is not work that kills men; it is worry. Work is healthy; you can hardly put more upon a man than he can bear." The semicolon thus indicates to the reader's eye a lesser degree of separation between thoughts than the period indicates. The comma should not be used instead of a semicolon in sentences thus combined.

An important use of the semicolon is to separate clauses, one or all of which are subdivided by commas; as, "While the winter passes, their fat wastes away; until, when they crawl forth in the spring, they seem to have slept off all their flesh." The use of the semicolon just before, and the comma just after *as*, when an example is to be introduced, should also be noticed.

The Comma.

In the sentence just quoted we see that *the comma is used when necessary to divide the lesser groups of words,* just as the semicolon divides the greater. The use of the comma before and after the parenthetical or explanatory clause, "when they crawl forth in the spring," should also be noticed. These commas show that the word "until" is to be joined to the words "they seem" farther on. *The comma is also needed after words or phrases in a series,* whether single or paired, whether parallel in meaning or contrasted in meaning. Before a short quotation, where the voice naturally rises, the comma is sufficient; thus, "He simply said, 'I will come.'"

The Colon.

Before a long quotation, where the voice naturally falls, and before a series of statements formally introduced by the words "as follows," or an equivalent expression, the colon is required. Both of these uses of the colon are here seen: "We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain inalienable rights, that among these are life, liberty, and the pursuit of happiness." The colon is also used after the introductory words in a letter, "My dear Sir." Sometimes the comma and the dash are used instead of the colon after the words, "My dear Sir"; but the colon is preferable.

The Dash.

The dash may be used to show that a speaker broke off impatiently what he had in mind to say; as, "Do you think I would stand here and beg if I had only myself to care for? do you think — but there's no use asking you."

The dash may also be used, instead of a comma, to set off a supplementary or appositive word or phrase, as in, "It was an accident — the merest accident." ***Two dashes may be used to enclose parenthetical words;*** as, "An old weatherbeaten house — whether occupied or not we could not tell — crowned the summit of the hill." In such cases a comma is sometimes inserted before each dash, especially when the parenthetical words stand at a little distance from the words which they modify.

A common fault with young writers is the indiscriminate use of the dash for the comma. This practice should be carefully avoided.

Quotation Marks.

The principal use of quotation marks is to indicate to the eye of the reader the beginning and end of a direct quotation.

If the quoted matter is in two or more paragraphs, the quotation marks are placed *at the beginning of each paragraph; at the end*, however, *only of the last paragraph.*

To indicate a quotation within a quotation, use double marks at the beginning and end of the main quotation, single marks at the beginning and end of the interior quotation. For a quotation within the latter, use double quotation marks. The following will illustrate these three grades of quotation: "'Hark!' we heard him whisper to the other boys, 'wait till you hear me call "Go!"'" In this example the whole sentence is enclosed in double marks, the words *Hark!* and *wait till you hear me*, etc., in single marks, the word *Go!* in double marks.

An exclamation or interrogation point, if it belongs to the quoted matter, stands before the quotation marks. If it belongs to the whole sentence, it stands outside the quotation marks; thus, comparing the two sentences,

> He called to us, "Am I on the right road?"
> Did he say, "I am on the right road"?

we notice that in the first sentence the interrogation point belongs to the interior quotation *Am I on the right road?* whereas in the second sentence it belongs to the sentence as a whole.

The Apostrophe.

The apostrophe is used for three purposes: *(1)* ***to form the possessive case of nouns,*** *(2)* ***to show the omission of a letter,*** *(3)* ***to form the plural of numbers, letters of the alphabet, symbols, and the like.***

1. In singular nouns the apostrophe precedes the *s* of the possessive, as in *the boy's room;* in plural nouns it follows the *s* of the plural, as in *the two brothers' room;* but the possessive of a proper noun ending in *s* may be formed either by adding the apostrophe alone or by adding the apostrophe and *s*, as *Dickens' Works* or *Dickens's Works*, *Burns' Poems*, or *Burns's Poems*. Notice particularly that the possessive of *Dickens*, *Keats*, is not *Dicken's*, *Keat's*.

2. In the contractions *doesn't*, *don't*, *haven't*, *aren't*, *can't*, and the like, the apostrophe, since it shows the omission of *o* in *not*, must be inserted between *n* and *t*. In *it's* the apostrophe shows the omission of *i* in *is*. The apostrophe should never be used in the possessive pronouns *its*, *theirs*, *yours*, etc. Distinguish carefully *it's* (*it is*) from *its* (*of it*).

3. The use of the apostrophe to form the plural of numbers, letters, etc., is sufficiently illustrated in the following sentence: "When he read one of Dickens's novels, the old proof-reader would frequently change the *who's* and *which's* to *that's*, and he had much satisfaction in discovering inverted *s's* and *x's* in the lines of type or broken *3's* and *8's* in the page numbers."

Indicate to your readers by intelligent punctuation, the proper grouping of your words and ideas. Do not overwork the dash.

36. Assignments in Punctuation.

A. Do you think any commas are needed in the first sentence of the following story? Is there any possibility of misunderstanding without them? What mark should be used just before the word "Once"? Does the voice rise or fall after the word "nationality"? What mark should be used after the word "innocently"?

Two amusing answers were heard in the court room the other day when the attorneys were questioning the men who had been summoned in order to ascertain their fitness to serve as jurymen in a case about to be tried. One man said, in reply to a question as to his nationality "Once I was a Frenchman; then I was a German; and now I am an American." He explained that he was a native of Alsace. When the Germans acquired Alsace, they changed his citizenship. Not liking this, he came to America and took out naturalization papers. Another man, when questioned as to his religious belief, objected so strenuously to answering, that everybody became curious to know what his belief might be. The lawyers argued the pertinency of the question for some time; and at last the judge ordered the man to answer; whereupon he said, innocently "Your honor, I haven't any."

B. What use of the semicolon is made in the story just told? Why is the semicolon better than the period in each case?

C. What is the grammatical dependence of the italicized words of the following sentences? Notice the punctuation. It is correct. Make a statement that describes this use of the comma.

One of the party, *a worthy alderman*, slept through the entire journey.

The senator from New Hampshire, *Mr. Chandler*, spoke for more than an hour.

D. What words are saved by the use of the comma in the following?

In war he was warlike; in peace, peaceable.

E. Compare the following, noticing the use of the commas. Make a statement for this use of the comma.

He said that he had not come for the purpose of making a speech.

"I have not come," he said, "for the purpose of making a speech."

He said, "I have not come for the purpose of making a speech."

He had not come, he said, for the purpose of making a speech.

F. What is the grammatical construction of the italicized expressions in the following? Make a statement for this use of the comma.

His occupation being gone, he was compelled to leave town.

The matter having been arranged satisfactorily, they shook hands.

G. What does the word "sacred" modify in the following? Should there be a comma after "sacred"? Should there be a comma before "snowy" in the second sentence?

There is to be a sacred white elephant in the parade.

He caught a big snowy owl this morning.

H. What punctuation is needed after the word "Siberia" in the following sentence? Why?

How many thousand men perished in the battles, how many hundreds were hanged, and how many scores of thousands were transported to various provinces of Russia and Siberia is not yet fully known.

I. Insert punctuation where it is needed in the following selection. Explain the use of each mark.

A story comes to us from Western Australia telling us of the brave deeds of a young gentlewoman Grace Vernon Bussell. The steamer Georgette had stranded on the shore near Perth. A boat was got out with the women and children on board but it was swamped by the surf which was running very high. The poor creatures were all struggling in the water clinging to the boat and in imminent peril of their lives when on the top of a cliff appeared a young lady on horseback.

Her first thought was how to save these drowning women and children. She galloped down the cliff how it is impossible to say urged her horse into the surf and beyond the second line of the breakers she reached the boat. She succeeded in bringing the women and children on shore. There was still a man left and she plunged into the sea again and rescued him. So fierce was the surf that four hours were occupied in landing fifty persons. As soon as they were on shore the heroic lady drenched with the sea-foam and half fainting with fatigue galloped off to her home twelve miles distant to send help and relief to the rescued people on the sea-beach.

Not less brave was the conduct of a young woman in the Shetlands who went to sea to save the lives of some fishermen when no one else would volunteer to go. A violent storm had broken over the remote island of Unst when the fishing fleet the chief stay of the inhabitants was at sea One by one the boats reached the haven in safety but the last boat was still out and it was observed by those ashore that she was in great difficulties. She capsized and the sailors were seen struggling in the water. At this juncture Helen Petrie a slender lass stepped forward and urged that an attempt to rescue them should be made at all hazards.

The men said it was certain death to those who wished to put off in such a storm.

Nevertheless Helen Petrie was willing to brave death. She hastily stepped into a small boat. Her sister-in-law joined her and her father lame of one hand went in to take charge of the rudder. Two of the crew of the fishing-boat had already disappeared but two remained clinging to the upturned keel of their craft. It was these the women went out to save. After great exertions they reached the wreck. Just as they approached it one of the men was washed off and he would certainly have been drowned had not Helen caught him by his hair and dragged him into the boat. The other man was also rescued and the whole returned to the haven in safety.

J. Rewrite the following selection, separating the words, using capitals and quotation marks where they are needed, and inserting the proper marks of punctuation: —

inthewarbetweenfranceandgermanyacaptainofdragoons wasorderedoutwithhistrooptoforageforprovisionsthey reachedapoorcabinandknockedatthedooranoldmanwitha whitebeardappearedtakemetoafieldsaidtheofficerwhereican obtainforageformytroopsimmediatelysirrepliedtheoldmanhe puthimselfattheirheadandascendedthevalleyafterabouthalf anhoursmarchafinefieldofbarleyappearedthiswilldoadmirably saidtheofficernosaidtheoldmanwaitalittleandallwillberight theywentonagainuntiltheyreachedanotherfieldofbarleythe troopsdismountedmoweddownthegrainandtrussingitupin bundlesputthemontheirhorsesfriendsaidtheofficerhowisitthat youhavebroughtussofarthefirstfieldofbarleythatwesawwas quiteasgoodasthisthatisquitetruesaidthepeasantbutitwasnot mine

K. Notice carefully the punctuation of the following selection. It may be dictated to you to be punctuated and capitalized as you hear it read.

Thou mayest recollect, O King, a thing which sometimes happens in the days of winter, when thou art seated at table with thy Eldermen and Thanes, when a good fire is blazing, when it is warm in thy hall, but rains, snows, and storms without. Then comes a little bird and darts across the hall, flying in at one door and out at the other. The instant of this transit is sweet to him, for then he feels neither rain nor hurricane. But that instant is short; the bird is gone in the twinkling of an eye, and from winter he passes forth to the winter. Such, to me, seems the life of man on this earth; such its momentary course compared with the length of time that precedes and follows it. That eternity is dark and comfortless to us, tormenting us by the impossibility of comprehending it. If, then, this new doctrine can teach us anything certain respecting it, it is fit that we should follow it. — BEDE, *Ecclesiastical History.*

L. 1. Can you recall how you first learned what an American Indian looks like? Was it from a picture or from a written description? If from the latter, what did you need to be told, in order to form a mental picture that satisfied you? Have you since seen an American Indian? and if so, what was wrong with the picture you had previously had in mind? Write a description of an American Indian for the benefit of a friend who has never seen one. (If you have never seen an American Indian, you may choose one of the following: an Eskimo, a Chinaman, a Japanese, a Spaniard, a Mexican.)

2. Describe a postage stamp or a coin in such a way that a painter who has not seen it can make a fairly exact picture of it.

3. Describe for a friend a rare stamp which you would like to add to your collection; or, for a dealer, describe a stamp or a coin which you are unable to identify.

M. Point out in one of the preceding exercises, after you have written it, the various uses of the comma and other marks of punctuation.

Sentence-Length and Sentence-Structure.

Uses of Short and Long Sentences.

37. We have learned that it is essential, if we would be understood, to make every sentence complete, — with a subject and a predicate in grammatical agreement. This, we have found by oral practice, is less difficult when we can keep each sentence rather short. When we try to make one sentence say too many things, the errors creep in. But the complete statement of the thought often requires us to use longer sentences. Examine, for instance, the sentences in the following selection : —

1. As a horticulturist and student of nature, I have been interested in observing the recognition, by domestic animals, of the rights of property. 2. A cat makes no claim to possession until her foot is on the piece of meat. 3. After possession, however, she asserts her positive rights, and heavier cats will allow the claim. 4. Old cats will often allow young ones to rob them, but they will not allow older ones to do the same. 5. A dog not only claims a bone while in possession, but establishes his right to the same bone when it has been buried; and woe be to any other dog that opens the cache. 6. Again, if you find your horse in his neighbor's stall, eating oats, and scold him for it, his retreat is made with marks of shame.

In this paragraph the sentences numbered 5 and 6 are rather long; but they could not be shortened and say what they are meant to say. While it is well, for the sake of a pleasing variety, to use sentences of different lengths, this is not a thing to work for especially.

The principal thing to work for is to make each sentence say just what is intended.

Kinds of Sentence-Structure.

In order to accomplish this we must make ourselves familiar with the structure and uses of the different kinds of sentences, since each kind can perform some sorts of work for us better than the other kinds. We may consider first the kinds of sentences known as simple, complex, and compound.

A simple sentence makes a single statement.

A complex sentence contains one principal statement with one or more subordinate statements (called clauses) joined to it by such words as **until, who, that, which, where, when, though, if.**

A compound sentence is composed of two or more statements of equal value, united by the words **and, but,** *or simply by a semicolon if one of these words can be readily understood.* A semicolon might take the place of the word *but* in sentence 4.

Simple Sentences.

Bearing these classes of sentences in mind, and examining again the passage quoted above, we notice that the simple sentence, though restricted to a single statement, may be considerably enlarged by the use of modifying words and phrases, or groups of words that do not contain a subject and predicate. Thus the simple sentence "I have been interested" has been enlarged to sentence 1 as follows: By way of apposition, the expression *As a horticulturist and student* is introduced; by means of the adjective phrase *of nature*, the kind of student is specified; by means of the adverbial phrase *in*

observing, the verb *have been interested* is completed in meaning and the sentence is enabled to continue; by means of the adjective phrases *by domestic animals* and *of the rights*, the noun *recognition* (itself the direct object of *observing*) is restricted and modified; by means of the adjective phrase *of property*, the kind of rights is specified. Sentence 1 thus enlarged is still a simple sentence, because in spite of these additions it still makes a single statement.

Complex Sentences.

This enlargement of the simple sentence by the addition of phrases cannot, however, go on indefinitely. It soon reaches the breaking-point. The sentence, although it remains a single statement, becomes so cluttered with phrases that it no longer makes a single impression. The best remedy in such a case is to use, instead of a phrase or succession of phrases, a subordinate statement, or clause, of equivalent meaning. Thus sentence 1 might with advantage read, "As a horticulturist and student of nature, I have been interested in observing *that domestic animals recognize property rights.*" This change makes the sentence complex, but the meaning is clearer. Just so the sentence numbered 2 expresses by means of the word *until*, a relation that could hardly be expressed by any other kind of sentence. It would be correct but it would be bunglesome and unidiomatic to try to express the close and complex relation in sentence 2 by means of simple sentences, thus: "A cat gets her foot on a piece of meat. From that moment, she claims possession. Before that, she does not."

Compound Sentences.

The sentences numbered 3, 4, and 5, illustrate the value of the compound sentence. It would be correct to use two simple sentences instead of sentence 3, thus: "After possession, however, she asserts her positive rights. Heavier cats will allow the claim." But these two sentences do not say what sentence 3 says; they fail to make clear the close relation of the two thoughts compounded by the word *and*. For the word *and* here implies "*and what is equally significant.*"

In sentence 5 notice that the word *and* unites the two principal statements, while the words *not only — but* unite closely the two predicate verbs of the first statement, which, taken by itself, is a simple sentence with two predicates.

A caution may be given at this point. In sentence 5, the word *and* is necessary to join the two principal statements closely. Often, however, you will be tempted to use the word *and* when the relation is not close enough to require it; you will be tempted to join in a compound structure two or more statements that should stand independently as separate, simple sentences. In revising what you write, strike out the *and's* that are not absolutely necessary to show the closest relation.

Summary.

Our study has shown that ***a sentence is brought to a close*** not by whim or by chance nor in order to be long or short, but ***because the thought is complete.*** It follows that we cannot throw a number of statements together, calling

the result a sentence. *The parts must be united for a sufficient reason which the reader can easily appreciate.*

The various kinds of sentence-structure express various relations of thought. Each kind of sentence is to be used as the best expression of the thought required. *The compound sentence and the complex sentence can often express for us certain close relations that simple sentences cannot express so well.* Some things that we have to say to our reader are so closely related in our thought that they must be joined together in our expression. The complex and the compound forms help us not only to join them closely, but also to join them accurately, the uniting words (*and*, *but*, *though*, *since*, *if*, *because*, *for*, *that*, *in order that*, *who*, *which*, etc.), if well chosen, showing just what the relation is. On the other hand, unless two simple sentences make closer sense when united into one compound or complex sentence than they make when separately stated, they do not belong together.

See that each sentence has a subject and predicate. Do not try to say too many things in one sentence. Use simple sentences for separate statements, complex and compound sentences for closely related thoughts.

38. Assignments on the Use of Sentences.

Study of Sentences.

A. In the following we shall study, with the help of the questions appended at the close, how the sentences are built up and how they perform their work. Which of the sentences are simple? which complex? which compound? Why are sentences 7 and 9 so much longer than the others?

The Round-up.

1. On the morning of the round-up, everybody was in the saddle by five o'clock, and the bunches of cattle were soon in motion. 2. The proprietor and half a dozen boys rode in the rear and on the sides. 3. I was allowed to try my skill in an occasional chase after a stray calf. 4. But the scene was so charming that one did not need this excitement. 5. The morning air of that mountain plain of western Texas is fresh and sweet. 6. The country is here a table-land three thousand feet above the sea. 7. We soon encountered many other herds, which were on their way to the common centre, where each ranchman of the neighborhood was to "cut out," or select, his own cattle by the brand. 8. Before long, in all directions, cattle appeared. 9. They were moving, under a sky of perfect blue, through a boundless plain of bright verdure, variegated by the narrow lines of the darker timber which marked the concealed watercourses, their speckled backs, as far as the eye could reach, — red, white, black, and brown, — shining in the sun. 10. The herds, not in thick masses, but loose and scattered, were swept onward in a wide and gayly colored stream. 11. What a brilliant, flashing scene! 12. It looked as if it were nature's holiday, and all the animal life of that part of the world were hurrying to some great fair. — *Century*, 58 : 312.

Sentence 1. Notice the six phrases in this sentence. Which of them are adverbial, *i.e.* which answer the question, when? or where? To what word does each of these belong? Which are adjective in effect? Compare with sentence 1 the following: "It was morning. The round-up was to occur. Everybody was in the saddle by five o'clock. Soon the bunches of cattle were in motion." What relations that are expressed in sentence 1 are missing here?

Sentence 2. Are the two phrases at the end like adjectives? or are they adverbial in effect? What do they modify? Compare

with sentence 2 the following: On the sides and in the rear rode half a dozen boys and the proprietor. Does this change of order change the grammar of the sentence?

Sentence 3. Could the order of this sentence be similarly changed and make good English? What closely related words would be separated if the sentence began with "In"?

Sentence 4. What new subject is introduced in this sentence? Do you see now why this sentence is set off by itself and is not joined to sentence 3?

Sentence 7. What words join the parts of this sentence together? What relations do they show?

Sentence 9. Point out the relations between the phrases and clauses of the first half of this sentence. To what does the word "variegated" belong? Notice how the sentence continues after the word "watercourses," by means of the "absolute construction," "their speckled backs . . . shining."

Writing of Sentences.

B. Write a news item of one sentence embodying the following facts: A boy was hurt this morning. He was ten years old. His name is Arthur Smith. He is the son of Amos Smith, the well-known merchant. He was not fatally hurt, but was very seriously hurt. He fell from an apple tree in his father's yard. The Smiths live at 246 Washington Street. — What kind of sentence have you made, — simple, complex, or compound?

C. Put into two sentences, as if for a news item, the following facts: There will be no school Friday afternoon. The School Board decided this at its last meeting, which occurred Monday evening. The reason is that the President of the United States will pass through the town on Friday afternoon. The President's train will stop ten minutes at the station and the President will speak from the rear platform of his car to the school children. — What kinds of sentences have you used?

D. Put into a telegram of ten or twelve words the following facts: I expect to reach the Union Depot at two o'clock in the morning. Meet me with a carriage. — What kind of sentence have you used?

E. Write a telegram of not to exceed fifteen words, stating the following facts: Your brother is dangerously ill at the Sanitarium in Santa Fé. The doctor thinks you ought to come yourself or send your mother right away. — What kind of sentence have you used in the telegram?

F. Write two sentences to your mother, telling her that you forgot your lunch box this morning when you came to school, and asking her to send it by the bearer. Tell her that it is probably in the attic. You went up there just before starting for school. — What kinds of sentences have you used?

G. A carpenter wants a pound of tenpenny wire nails to complete a job. He also wants a hammer. He has lent his own to another carpenter engaged on the same job, who has gone home and taken the hammer with him. He also wants a piece of green chalk to use on a string for marking the roof. He writes a single sentence on a piece of wrapping paper and sends it to his shop. — What is the sentence? What kind of sentence have you used?

H. Express in a single sentence the following facts: Washington Irving had only a common school education. He was very fond of reading tales of travel and adventure. His reading gave him a good education. — What kind of sentence have you made?

I. A friend of yours who is a great lover of books, wants a motto to put over the door of his library. He would like to express in one sentence the following ideas: Books are the best friends and companions. Here is a goodly com-

pany of them. They are silently waiting to entertain you. Go in and enjoy their society. — Try writing the motto for him. What kind of sentence have you used?

J. What kind of sentences are the following? Could the relations expressed in them be expressed as well in any other way? — "We will start at once if you have your tackle ready. When we come to the bend we will stop to fish awhile. The luck ought to be better to-day, for it is cloudy this morning. We can count on a few bites, anyhow, though we may not catch anything."

K. Supply in the blanks of the following story the word that seems most appropriate (*before, after, at first, later, until, if, but, then, and so, which, however, when, and, then*).

"Every year tops came in some weeks —— marbles went out; just —— foot-races were over; and a little —— swimming began. —— the boys bought tops; but —— they made them for themselves. A fellow would start his top in the ring, and the rest would wait —— it showed signs of going to stop. Then any fellow had a right to peg at it; and —— he hit it, it was his. —— if he split the top, —— the fellow that owned it had to give him a top, —— lost doubly —— came hard. ——, about the time —— every boy had lost his best top, —— bankruptcy was staring everybody in the face, kites came in. —— everybody forgot about tops and went to making kites.

L. You have heard that a literary society will not meet on the date set for it. Write one sentence to a friend who is a member of it, inviting him to visit another society with you on that date. Begin with the words, "Hearing that."

M. Supply in one sentence the omitted words of the following: —

1. A tramp applied at a dwelling-house for something

to eat. The mistress of the house said to him, "I make it a rule never to give food to tramps, but ——"

2. Two students who were interested in photography were conversing on their favorite subject. Said one, "The first time I attempted to use my camera I made a ridiculous mistake. I tried to take a snap-shot when the shutter was set for a time-exposure."

"Oh, that's nothing to what I did," replied his friend, "I ——"

N. Take several of your old compositions and find out (by dividing the total number of words in them by the total number of sentences) what your own average sentence-length is. Compare with the average sentence-length of five pages of your history.

O. If your average sentence-length is less than eighteen words in these compositions, see if you have not, in some instances, made two separate sentences of statements which might better have been joined by one of the following useful idioms: —

by which	with whom
of which	in each of which
whereby	wherein
whose	a thing which
by whom	a circumstance that
to which	a plan which
through which	from which
to whom	from whom
by means of which	toward whom
near which	seeing whom
under which	fearing which
by reason of which	knowing that

P. Examine closely any sentence that contains more than thirty-five words, in order to see if the parts are correctly joined together.

Variety in Sentence-making.

39. In order that the reader may understand and be interested, the writer needs to have well within his control the various devices which English grammar has developed. He needs to be able to use condensed expression when explanation seems unnecessary, and to expand his meaning when explanation seems desirable. ***Of several equally correct ways of saying the same thing, one may be better than the others, (1) because it makes the meaning clearer, or (2) because it states the meaning with greater emphasis, or (3) because it fits better with the sentence preceding or the sentence following.*** We shall now consider the principal grammatical constructions, and show how one may be substituted for another.

Substitutes for Nouns.

The most important substitutes for nouns are noun-phrases and noun-clauses; but other constructions, such as participial infinitives, participial clauses, conditional and relative clauses, are often used to give variety or emphasis, or to make the meaning clearer. Thus in the sentence, "*Retreat* means *failure*," both the subject and the object are nouns. We may, however, substitute noun-phrases for the nouns, and say, "*To retreat* means *to fail*." The sentence now means about the same as before, except that the idea is expressed with perhaps a little more vigor. Or, we may substitute clauses for the nouns, as, "*That we retreat* means *that we fail*," when we seem to be reflecting quietly upon the retreat and the failure rather than expressing our

feeling about them. Again, we may give a different turn to the thought by using in the predicate a noun-phrase complement or a noun-clause complement; thus, "*To retreat* is *to fail*," or "*Retreat* is *what men call failure*." Still other ways of saying the same thing, with a slight change of emphasis, are seen in the following: "What he means by retreat you call failure;" "If we retreat we fail"; "Retreating is equivalent to failure." In the first of these three sentences a noun-clause, in the second a conditional clause, and in the third a participial infinitive, takes the place of a noun as subject.

Substitutes for Adjectives.

Instead of an adjective we may use an adjective-phrase, an adjective-clause, an adverbial phrase, or an adverbial clause. The sentence may also be so worded that the place of the adjective will be taken by a noun or noun-phrase. If, then, we wish to vary the form of the sentence "Small profits bring quick returns," by finding a substitute for the adjective *small*, we may make choice among the following: "Profits *that are small* (adjective clause) bring quick returns;" "Profits *of two per cent* (adjective phrase) bring quick returns;" "*By reducing profits* (adverbial phrase) we bring quick returns;" "*When we reduce profits* (adverbial clause) we bring quick returns." We may also write "*The reduction of profits*," using a noun, or "*To reduce profits*," using a noun-phrase. Each of these forms differs slightly from the rest in force or meaning, though the difference in most cases is one that can hardly be described; it must be felt.

Substitutes for Adverbs.

Adverbs may be replaced by adverbial phrases and clauses, by participles, and, at times, by adjectives. Thus the adverb in the sentence, "He arrived at the station *punctually*," may be changed to an adverbial phrase, "He arrived at the station *on time*"; or to an adverbial clause, "He arrived at the station before *the train was due*." For "The hunter listened *breathlessly* to the approaching sounds," we may say, "*Holding his breath*, the hunter listened to the approaching sounds," or "*Breathless*, the hunter listened to the approaching sounds."

40. Assignments for Securing Variety.

A. For the italicized construction in each sentence below, substitute the construction indicated in the parenthesis. If both forms of the sentence give the meaning of the sentence with equal clearness, notice, by reading aloud, how the emphasis differs in the two forms. What words are most emphatic in the first form? What words receive the emphasis in the second form?

1. My teacher, *who* is a very strict man, would not allow me to go. (My teacher would not allow me to go, *for he*, etc.)

2. Let us examine *the excuses that* have been offered. (What has been offered by way of excuse.)

3. George told me the whole story, *and his* word I can rely upon. (George, whose word, etc.)

4. He aimed *at helping* the unfortunate. (His aim was to help, etc.)

5. It cannot be determined *when and how the accident happened.* (The time and manner of the accident cannot, etc.)

6. He told *what he knew* about the circumstances. (He told of the circumstances that he knew about, or, What he knew about the circumstances, he told.)

7. I acknowledge *the man's honesty and patriotism.* (I acknowledge that the man is honest and patriotic, or, I acknowledge that the man has honesty and patriotism.)

8. *He learned* to be more careful about choosing companions. (He learned this at least, to be, etc.)

9. He was charged with favoring the boys, *but denied having done so.* (But this he denied.)

10. You will succeed *if you will take pains.* (By taking pains you will succeed.)

B. Compare the following pairs of sentences. Which sentence of each pair gives the meaning with the greater emphasis?

1. Tell us interesting stories.	1. Tell us stories that are interesting.
2. He lived through the cold winter.	2. He lived through the winter although it was very cold.
3. No men need apply unless they are competent.	3. Only competent men need apply.
4. I will obey your commands.	4. Your commands I will obey.
5. He is evidently unwilling to come.	5. Evidently he is unwilling to come.
6. To take the town is plainly impossible.	6. To take the town is impossible; that is plain.

C. Condense the italicized expressions in the following sentences by substituting equivalent words, clauses, or phrases. Change the order if by so doing the meaning can be made clearer or more emphatic, or the parts of the sentence can be made to fit better.

1. *Acting on the advice of his father,* he continued in school.

2. The cave *where the robber was said to live* could not be found.

3. *In the event that war should break out* the nation is prepared.

4. *Whenever he saw a person in distress* he offered help.

5. I discovered *what the reason was* at last.

6. The result was *that our team came out victorious.*

7. I never expected *that I should see* him again.

8. The duty *that I had to perform* was not pleasant.

D. In each of the following sentences insert, at the proper place, with necessary punctuation, the adverb or the short phrase that is appended in brackets: —

1. What the speaker has said, is true of the ignorant [without doubt].

2. The whole town had been aroused and had started on the track of the marauders [in the meantime].

3. It sometimes happens that we cannot do as we would [too].

4. I move that we postpone consideration of the question for one week [therefore].

E. Fill out the following sentences with the sentence-element asked for in the parenthesis, punctuating if necessary: —

1. (Time clause) . . . he returned home.

2. I will not be responsible . . . (conditional clause).

3. He remembered all the games . . . (adjective clause).

4. He was the same man . . . (adjective clause).

5. Theodore Roosevelt . . . (relative clause) . . . was elected Governor of New York.

Loose, Periodic, and Balanced Sentences.

41. A change of construction often causes a change in the order of the clauses and phrases, and so produces

a different type of sentence. Three principal kinds of sentences formed in this way may be distinguished; namely, the loose sentence, the periodic sentence, and the balanced sentence.

(1) *When the predicate of a sentence is followed by a phrase or a clause that is not necessary to make complete sense, the sentence is said to be loose.* There may be two or three places in a loose sentence at any of which a period could be placed and the rest of the sentence dispensed with.

(2) *When there is no place in a sentence at which a period could be placed, before the end is reached, the sentence is said to be periodic.*

The sentence next preceding this one is periodic; the sentence next preceding that is loose, for a period might be inserted between the words "placed" and "and," the rest of the sentence being dispensed with or organized into a sentence by itself. Both the loose and the periodic forms are to be used as needed. The thing to strive for is not to make a sentence loose or periodic, but to place each modifying clause, phrase, and word in such a position that the reader will see at once what each modifies, and will be compelled to read each with the emphasis which it deserves.

(3) *If a sentence is so constructed that the words, phrases, or clauses of the first half are in contrast or antithesis with those of the second half, the sentence is said to be balanced.*

Thus in the following sentence we notice that the similar parts are made alike in form and are given corresponding positions: "Kings will be tyrants from policy when subjects are rebels from principle."

The parts thus contrasted become very emphatic.

42. Assignments on Types of Sentences.

A. Read the following selection, and answer the questions appended at the close: —

1. When our forefathers came into Britain, they found many objects *which were new to them, and* for which their native speech supplied no names. 2. *For several of those foreign objects* they kept the foreign names, Celtic or Roman. 3. Their descendants do exactly the same thing at this moment, as often as they conquer, or settle in, or even simply visit, a foreign country. 4. We have not only borrowed words in this way from all the civilized tongues of Europe and Asia; we have borrowed a few words even from those nations of America and Australia which we have made it our business to sweep away far more thoroughly than our fathers swept away the Briton from Kent and Norfolk. 5. The very names of those districts illustrate the law. 6. Sometimes the native name of a district perishes; sometimes it survives. 7. *Kent has kept its British name* through the process of change which gave more than one Teutonic name to Norfolk. 8. So Massachusetts has kept its Indian name through the process of change which gave more than one Teutonic name to New York. 9. So it is with great natural objects; the rivers very largely, the hills more sparingly, keep their native names. 10. No one in any age has *thought of changing* the name either of the Thames or of the Susquehanna. 11. And, as it is with proper names, so it is with the names of other objects which are strange to the newcomers. 12. *Pagoda, wigwam, pah,* are words which have crept into our language through the process of conquest and settlement in later times. 13. *Street, port, chester,* are words which crept into our tongue through exactly the same process in earlier times. 14. A paved road, a town with walls and gates, were things which our

forefathers had never seen *in the older England.* 15. They knew a *way* and a *path;* they could raise a *hedge* round a *borough;* but a *street* leading through a *port* into a *chester* was something so different from anything that they had before seen that they called all those objects by their Latin names. 16. It makes no difference that, in this case, the objects which awakened their wonder were objects which belonged to a higher state of civilization than their own, while, in the case of wigwams and pahs, the comparison lies the other way. 17. The mere process of language is exactly the same *in the two cases.* 18. The ground for keeping the native name is not that the object described by it is better or worse, but simply that it is strange. 19. Nor does it make any difference that the few words which make up this first foreign infusion into English have all been in some way modified in use or meaning. 20. *Street* is now scarcely ever used of any road except one inside a town. 21. *Port*, in the sense of town, is now known only in a few compound words, like *Port-reeve* and *Port-meadow.* 22. *Chester* is now unknown, except in proper names, either alone or in composition. 23. But the history of the words, and their analogy with some of the foreign infusions of later times, is in no way touched by these instances of the caprice of language. — FREEMAN, *The Norman Conquest.*

Sentence 1. What one word may be used instead of those italicized? Substituting this word, note the change in emphasis as you read aloud.

Sentence 2. Would the italicized words be more, or less, emphatic if placed at the end of this sentence?

Sentence 3. Is this sentence loose, periodic, or balanced?

Sentence 4. At what point in this sentence might a period be placed?

Sentence 5. What places are referred to by the words "those districts"?

Sentence 6. Is this sentence loose, periodic, or balanced?

Sentence 7. Make this sentence periodic.

Sentence 8. Compare this with Sentence 7. What similarity of structure do you notice?

Sentence 9. What two expressions are in contrast in this sentence?

Sentence 10. Substitute for the italicized words "imagined that . . . ought to be changed," and note the change in emphasis as you read aloud.

Sentence 11. What two words are in contrast in this sentence?

Sentence 12. Point out the parts of this sentence that balance with parts of the next sentence.

Sentence 14. What other position in this sentence might the italicized words occupy?

Sentence 15. Is this sentence periodic, loose, or balanced? Change the punctuation and capitalization so as to make three sentences of this.

Sentence 16. What two expressions are in contrast in this sentence?

Sentence 17. What other position might the italicized phrase occupy?

Sentence 18. What is the most emphatic word in this sentence?

B. Bring to class a clipping from a newspaper in which you have marked the sentences as (1) loose, (2) periodic, and (3) balanced, using, if you like, for this purpose, the arabic numerals.

C. Find good examples of the three kinds of sentences in books that you are reading, in magazine articles, or in other selections in this book.

D. Finding three good examples of balanced sentences, arrange the similar parts in the following way to show the contrast of similar ideas: —

Kings will be tyrants from policy when subjects are rebels from principle.

Kings	Subjects
tyrants	rebels
from policy	from principle

E. Examine your own essays for examples of the three kinds of sentences. Explain, if you can, why each kind was best in the place where you used it.

The Written Paragraph.

43. In this chapter we have given our attention mainly to the mechanical and grammatical features of the written sentence. Much of our work has, however, involved the writing of several sentences about some one topic. ***A group of written sentences, all closely connected, all treating of one topic, and, consequently, all belonging together, constitute a written paragraph.*** What was said, in Section 24, about having a definite topic and a definite plan, applies to the written paragraph as well as to the oral, and need not be repeated here. It is to be noted, however, that a writer has a chance, not afforded to a speaker, to revise his work, and so can usually make the sentences of his paragraphs fit one another better than the speaker can, and may change the position of words so that they will carry his meaning more accurately. In our written work we shall not make long compositions. Usually one paragraph, containing not more than one hundred and fifty to three hundred words, will enable us to tell all that we have to say.

CHAPTER III.

DESCRIPTION—ORAL AND WRITTEN.

44. In the two preceding chapters we have studied the general principles of composition, both oral and written, and we have tried to put those principles in practice. We are now to take up certain special kinds of composition, known as *description*, *narration*, *explanation*, and *argument*. This chapter will all be about *description*.

The purpose of description is to make our readers or hearers see the things which we have ourselves seen. If we are to do this successfully we must (1) see clearly ourselves, (2) be able to bring out the main features of objects by comparison and contrast, (3) arrange our descriptive words and phrases in the proper order. These three essentials of good description will be studied and practised each in its turn.

Clear Seeing.

45. Try to make from memory a rough drawing of a watch face at which you look perhaps twenty times a day and with the features of which you feel perfectly familiar. You will be surprised, on comparing your drawing with the original, to find that you have left out some essential feature, or have put in something that isn't there, or have put some feature

out of its proper place. It is not your memory that is at fault. You have simply looked, perhaps hundreds of times, without seeing clearly. Try to recall the pattern of the hall paper at home. Can you see the figures in it distinctly? and the colors? Can you recall the appearance of the street near this schoolhouse with sufficient accuracy to make a rough drawing of it, showing merely the relative position of the buildings and the trees, if there are any?

Have you ever noticed that we seldom see familiar things clearly unless we are looking with some particular purpose in mind; as, to make a drawing, or to write a description, or to discover a defect? When about to make a drawing we look at the object closely, not that we may put every detail into the drawing, but ***that the details which we do put in may be in correct relation.*** Likewise, when about to describe an object we examine it closely, not that we may tell all we discover, but ***that those things which we decide to tell may appear to the reader as they appear to us.*** Notice, for example, how few details are given in Scrooge's description of Crusoe's parrot (in Dickens's "Christmas Carol"), yet how vivid and complete the picture is: —

"There's the Parrot!" cried Scrooge. "Green body and yellow tail, with a thing like a lettuce growing out of the top of his head."

Clear seeing shows us what we must mention in order to give a satisfactory picture of the object to our reader; it shows us what is important and what is unimportant, what is essential and peculiar to the object, and what may be omitted from our description because

easily supplied by the reader. When we look at an object in order to describe it ***we notice first its general aspects,*** — its position, size, shape, color, and the like; these give the reader what is called *the fundamental image.* Next we notice its peculiarities, ***the details in which it is different from other objects of the same class.*** We do not aim at completeness in description. We mention only those things which our reader will have to be told in order to recognize the object when he sees it. To tell the reader more than this will only confuse him.

Further, when we come to describe large objects, we must remember that they have a different appearance as seen from different angles or at different distances. Unless we tell our reader or hearer from what point we are looking at the object, he may be unable to see it through our eyes. It is necessary, then, at the beginning of a description of a house, for instance, to say where the observer stood, or, if he moved about, to indicate his movements. This is called giving *the point of view.*

Finally, the details which we select must be arranged in the order in which we naturally see them or in some order which can be easily understood and followed by the reader.

In the following description the opening sentence gives us at once *the point of view* — the observers were far enough from the island to see it spread out before them in its whole extent — and *the fundamental image,* that is, the general impression which the island made on the beholders. Then follow the *details* which the writer selected for his description, — the hills, the trees, the berries and blossoms in masses, and the columns of

smoke, — in just the order in which the eye would take them in.

The island of Mannahatta spread wide before them, like some sweet vision of fancy, or some fair creation of industrious magic. Its hills of smiling green swelled gently one above another, crowned with lofty trees of luxuriant growth; some pointing their tapering foliage towards the clouds, which were gloriously transparent; and others loaded with a verdant burthen of clambering vines, bowing their branches to the earth, that was covered with flowers. On the gentle declivities of the hills were scattered in gay profusion the dogwood, the sumach, and the wild brier, whose scarlet berries and white blossoms glowed brightly among the deep green of the surrounding foliage; and here and there a curling column of smoke rising from the little glens that opened along the shore, seemed to promise the weary voyagers a welcome at the hands of their fellow-creatures. — Irving, *History of New York.*

Look sharply at the object you are to describe. Note first its general features, then the striking details. Begin by giving its appearance as a whole. Do not forget the point of view. Take up the important details in some natural order.

46. Assignments in the Study of Description.

A. Examine the following selections. Try to make a mental picture of the scenes or persons described in each.

1. From the following description of old Baltus Van Tassel's home, make a rough drawing showing the tree, house, yard, barn, pond, and brook.

His stronghold was situated on the banks of the Hudson, in one of those green, sheltered, fertile nooks in which the Dutch farmers are so fond of nestling. A great elm tree spread its broad branches over it, at the foot of which

bubbled up a spring of the softest and sweetest water in a little well formed of a barrel, and then stole sparkling away through the grass to a neighboring brook that babbled along among alders and dwarf willows. Hard by the farmhouse was a vast barn that might have served for a church, every window and crevice of which seemed bursting forth with the treasures of the farm. The flail was busily resounding within it from morning till night; swallows and martins skimmed twittering about the eaves; and rows of pigeons — some with one eye turned up, as if watching the weather; some with their heads under their wings or buried in their bosoms; and others swelling, and cooing, and bowing about their dames — were enjoying the sunshine on the roof. Sleek, unwieldly porkers were grunting in the repose and abundance of their pens; from whence sallied forth, now and then, troops of sucking pigs, as if to snuff the air. A stately squadron of snowy geese were riding in an adjoining pond, convoying whole fleets of ducks. Regiments of turkeys were gobbling through the farm-yard, and guinea-fowls fretting about it like ill-tempered housewives, with their peevish, discontented cry. Before the barn-door strutted the gallant cock, that pattern of a husband, a warrior, and a fine gentleman, clapping his burnished wings and crowing in the pride and gladness of his heart, sometimes tearing up the earth with his feet, and then generously calling his ever hungry family of wives and children to enjoy the rich morsel which he had discovered. — IRVING, *Sleepy Hollow.*

2. Guess the character and occupation of the man described in the following selections: —

His head was round and covered with a crop of that grizzled hair not yet quite gray, but fast losing its original chestnut color. The features were fairly regular, but coarse,

and the nose flattened. An almost worn-out old hat thrown back on the head showed a low, broad, wrinkled forehead. The eyes were small and bleared, set deep under shaggy eyebrows. — RICHARD JEFFERIES.

He was a brisk, wiry, waspish little old gentleman, such a one as may now and then be seen stumping about our city in a broad-skirted coat with huge buttons, a cocked hat stuck on the back of his head, and a cane as high as his chin. His face was broad, but his features were sharp; his cheeks were scorched into a dusky red by two fiery little gray eyes; his nose turned up and the corners of his mouth turned down, pretty much like the muzzle of an irritable pug-dog. — IRVING.

3. Compare the following with a portrait of Bryant: —

Bryant's hair and beard were snowy white, and his overhanging eyebrows and deep-set eyes gave him an air of intense thought.

4. Compare the following with a portrait of Irving: —

He had dark gray eyes, a handsome straight nose which might perhaps be called large, a broad, high, full forehead, and a small mouth. His smile was exceedingly genial, lighting up his whole face and rendering it very attractive, while if he were about to say anything humorous, it would beam from his eyes even before his words were spoken.

5. Read the following description by Sir Walter Scott, and compare it with a portrait of Robert Burns: —

His person was strong and robust; his manners rustic, a sort of dignified plainness and simplicity which received part of its effect, perhaps, from one's knowledge of his extraordinary talents. His countenance was more massive than it looks in any of the portraits. There was a strong

expression of sense and shrewdness in all his lineaments; the eye alone indicated the poetical character and temperament. It was large, and of a dark cast, which glowed when he spoke with feeling or interest.

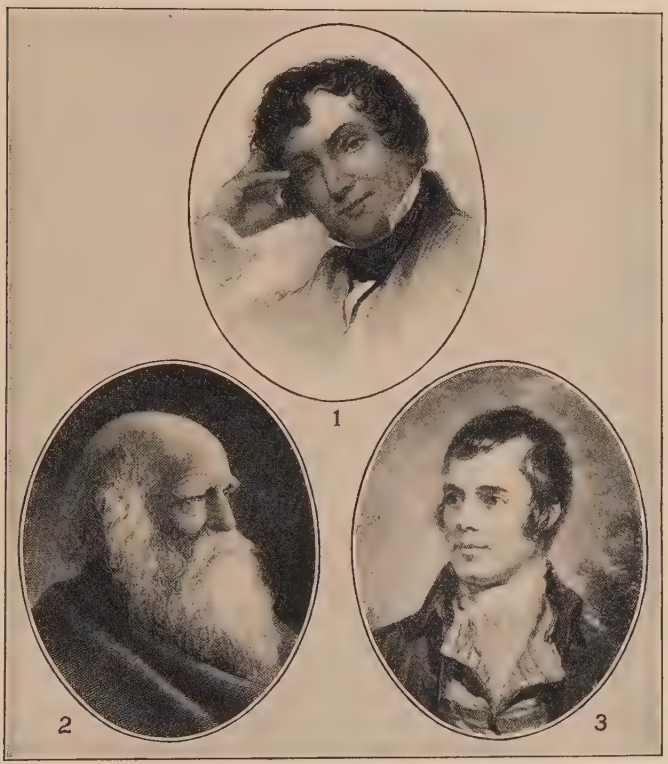


FIGURE 1.

1. Irving. 2. Bryant. 3. Burns.

6. Find among the portraits on page 117 one which corresponds to this description: —

Figure a fat, flabby, incurvated personage, at once short, rotund, and relaxed, with a watery mouth, a snuffy nose, a pair of strange, brown, timid, yet earnest-looking eyes, a high, tapering brow, a great bush of hair. — CARLYLE.

B. What is the point of view in the following description? If you think it changes in the course of the selection, tell what the change is.

They left the highroad, by a well-remembered lane, and soon approached a mansion of dull red brick, with a little weathercock-surmounted cupola on the roof, and a bell hanging in it. It was a large house, but one of broken fortunes; for the spacious offices were little used, their walls were damp and mossy, their windows broken, and their gates decayed. Fowls clucked and strutted in the stables, and the coach houses and sheds were overrun with grass. Nor was it more retentive of its ancient state within; for entering the dreary hall, and glancing through the open doors of many rooms, they found them poorly furnished, cold, and vast. There was an earthy savor in the air, a chilly bareness in the place, which associated itself somehow with too much getting up by candlelight, and not too much to eat. — DICKENS, *Christmas Carol.*

Descriptions of Persons.

C. What does the man look like whose character is drawn in the following lines? Can you make a rough sketch of him? Write a description of his face and person.

The man that hails you Tom or Jack
And proves by thumping on your back
  How he esteems your merit,
Is such a friend, that one had need
Be very much his friend indeed
  To pardon or to bear it.

— COWPER, *Friendship.*

D. Tell your classmates how the tramp was dressed who came to your door, using such of the following words as are applicable: *slouch, broken, rent, lining, sack, frock, shiny, brown, dusty, yellow, torn, tatters, rags, twine, buttonless, split, check, shapeless, creased, folded, rumpled, baggy.*

E. Describe some person whom you know. You may write about his face alone, or you may write about his person, describing him as he looks when he is standing up, or when he is sitting down, or when he is walking about. Write as if for an artist who wants to make a sketch of him. Make the artist see him just as you see him, so that he will know what to put in his picture and what to omit. You must be careful not to poke fun at the person you are describing, for that would be misleading to the artist.

F. Selecting a cartoon in a magazine or newspaper, describe the person in it that most pleases or amuses you. Bring the cartoon to the class. Notice with how few strokes the artist has brought out the essential features. Perhaps you can do something like that in your word-picture.

G. *Assignment in advance:* Between now and next Wednesday (or any date that the teacher may select) you are to watch carefully for ten minutes, pencil and note-book in hand, the movements of a little child, noting everything it does. Select a time when the child is doing something worth noting; for instance, when it is playing, or taking a bath, or eating its supper. Set down in your note-book its appearance, its words, its acts, the expression of its face. Do not overlook a single point. Bring these notes, just as you take them, to class with you next Wednesday. *Assignment for Writing the Exercise:* With the aid of your notes write an account of the actions of the child you observed. Since you will not need to use every note that you have taken, look the notes over and select the acts and incidents

FIGURE 2.

THE HOLLANDER.

that seem, as you read them, to bring up in your mind a picture of the child. Write as if for the child's father or mother. Try to picture its ways so naturally that the father or mother upon reading your exercise will recognize the child in your description, and be led to exclaim now and then, "There! that must be my child. No other child would do that."

H. Describe the old man in the picture on page 110. Try to pick out the peculiar features which make him unlike other men that you have seen. Use such comparisons as you can think of, if they will aid you in your description.

Descriptions of Things.

I. Write a letter to a friend (boy or girl) who is going to visit you soon and who will arrive while you are at school. Give a description of the route which he must take from the railway station to your house. Your description must be so worded that he will be able to find your house unassisted and on foot. Try to interest him in the sights he will see along the way, so that he will be eager to identify the things you describe. Remember, however, that the main point is to guide him to the right house. So do not encourage him to loiter. Remember, too, that he must know the house, when he comes to it, by unmistakable signs.

Before you begin to write, consider how many things you will describe and how much space you will give to each. Do not forget that you are writing for some one else, who may not always be interested in the things that interest you.

J. Write a "For Rent" notice of not more than fifty words, naming the points that a person wishing to rent a house would need to know in order to decide whether it

would be worth his while to visit the house for closer inspection. Notice such advertisements in the city papers, and the means employed for condensing expression and saving words.

K. Your watch, bicycle, camera, satchel, or some other possession has been stolen. Describe it carefully for a police officer.

L. Describe the most interesting invention that you have ever seen.

Comparison and Contrast.

47. One of the means by which we are helped to see clearly just what is necessary to a good description of an object, is comparing and contrasting it with another object of the same class. In describing a house to one who has not seen it we are likely to say, "It is about the size of Mr. Jones's (mentioning a well-known house) and looks very much like it, except for a wide porch extending across the front," and then we go on enumerating other details in which the house we are describing differs from the one with which we have compared it.

In describing a stranger we are likely to say, "He is about your height and weight, but is darker in complexion and his movements are much more brisk. You will know him by" — and then we mention his most obvious peculiarities, but only enough of these to distinguish the stranger from other people.

The very words which we choose in order to convey the idea of form or shape imply comparison: the *L* of a house, the *teeth* of a saw, the public *square*, the *mouth* of a cavern, the baseball *diamond*, a *T*-rail, *V*-shape,

X-shape, *S*-shape, *egg*-shape, the *oval*, the *basin*, *lozenge*-shape.

In describing our own feelings we are almost always compelled to resort to comparisons: we speak of "a splitting headache"; "Old? I could run a mile a minute!" (I feel young); "I felt as if I should sink through the floor" (ashamed and embarrassed); "as happy as a lark"; "as sly as a fox"; "as mad as a hornet"; "as timid as a hare"; "as lively as a cricket."

The following descriptions from Irving's *History of New York*, owe much of their vividness and interest to the happy comparisons of a ship to a swan, of an Indian to a wild deer, and of a village to a brood of chickens: —

As they stood gazing with entranced attention on the scene before them, a red man, crowned with feathers, issued from one of these glens, and after contemplating in silent wonder the gallant ship, as she sat like a stately swan swimming on a silver lake, sounded the war-whoop and bounded into the woods like a wild deer.

Around this fort a little progeny of Dutch-built houses, with tiled roofs and weathercocks, soon sprang up, nestling themselves under its walls for protection, as a brood of half-fledged chickens nestle under the wings of the mother hen.

Be alive to the resemblances and differences of objects. Watch for comparisons that flash across your mind; use those that will make your description clear and interesting.

48. Assignments.

Descriptions of Persons.

A. Use the words of the following list which seem most fitting in describing some public speaker: Figure —

DANIEL IN THE LIONS' DEN. — By Briton Rivière. FIGURE 3.

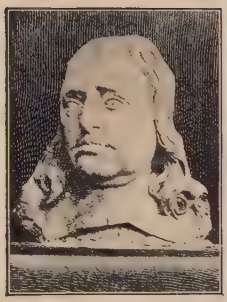
FIGURE 4.

AN OLD MONARCH. — By Rosa Bonheur.

FIGURE 5.

ENGLISH AND AMERICAN WRITERS IN EARLY LIFE.

1. Tennyson. 2. Carlyle. 3. Coleridge. 4. Milton. 5. Browning. 6. Longfellow. 7. Hawthorne.



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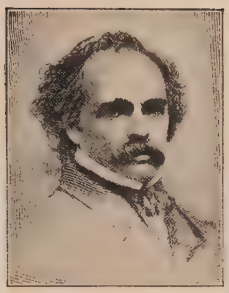

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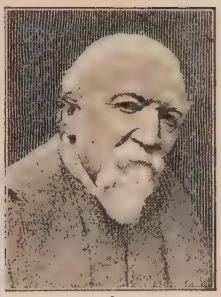

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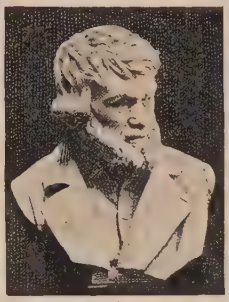

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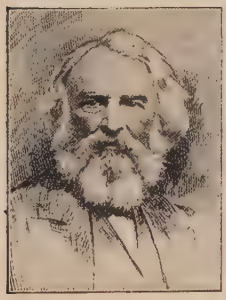

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FIGURE 6.

ENGLISH AND AMERICAN WRITERS IN LATER LIFE.

1. Milton. 2. Longfellow. 3. Hawthorne. 4. Carlyle.
5. Coleridge. 6. Browning. 7. Tennyson.

straight, erect, bent, lithe, fragile, stiff, sturdy, thick-set, stout, stalwart, robust, gaunt, stooping, loose-jointed, portly, decrepit. Head—*large, small, round, flat.* Hair and beard—*unkempt, smooth, glossy, coarse, bushy, shaggy, dishevelled.* Face—*round, full, oval, narrow, sunken cheeks, high cheek-bones.* Forehead—*high, broad, narrow, prominent.* Nose—*aquiline, Roman, thin, broad, flat, hooked, sharp, snub.* Eyes—*sharp, shrewd, twinkling, keen, merry, wistful, heavy-lidded, drooping, sleepy, dreamy, protruding, flashing, weary, sad.* Manner—*dignified, reserved, diffident, hesitating, brisk, animated, ungainly, pompous, pretentious, easy, familiar, frank, honest, fair, cold.* Voice—*clear, ringing, high, low, rough, hoarse, rasping, smooth, musical.*

B. On page 117 will be found portraits of several well-known authors. You are to write a description of *one* of these in such a way that when your composition is read your classmates will be able to tell which one you are describing. In what you write you are not to mention or refer to any of the other portraits. Before writing look closely at the portraits and decide which one you will describe. Having picked your favorite, compare his features one by one with the features of the others in order to discover what features in your favorite are most distinctive and different from those of the other portraits. Use some of the words given in Assignment A above.

C. On page 114 (Figure 3) is a picture of Daniel in the Lions' Den. Imagine that a little boy six years old has brought the picture to you and asked you to tell him about it. Write down what you would say in describing it to him. Notice the eyes of the lion in the centre; what words will you use to describe them? Compare the attitude and expression of this lion with those of his companions. What is the lion at the extreme left doing? What would Daniel's

face be like if we could see it? Which of the following words would in your opinion describe it best? *terror-stricken, pale, set, drawn, anxious, agonized, resigned, firm, placid, calm, resolute, unwavering, triumphant, rebuking, commanding.* Compare the head of the lion in the foregoing picture with the head by Rosa Bonheur on page 115. What terms will describe the expression on the face of Rosa Bonheur's lion?

FIGURE 7.

COLUMBUS AND THE EGG.

D. In the picture on this page (Figure 7) are seen various faces. Describe one so that it cannot be mistaken for any other

E. On pages 116 and 117 (Figures 5 and 6) are the portraits of some famous authors, English and American. The portraits on page 116 show the authors in their youth; the portraits on page 117 show the same authors in advanced life. Describe the portrait of some author in his youth,

and of the same author in advanced life, making your own selection.

F. What comparison would describe the way a certain person acted when very angry? What comparison would describe an exceedingly vain person? the walk of a very proud person? the impression produced by a formal, reserved, uncordial person? What word implying comparison might be used instead of *cordial* in "a cordial reception"? What words instead of *showed* in "his face showed satisfaction"? What words instead of *soft* in "a soft answer turneth away wrath"? What words instead of *flat* in "he stumbled over an ottoman and fell flat"? What words instead of *dogged* in "the Indian dogged his footsteps"?

FIGURE 8.

THREE PORTRAITS OF DANTE.

G. On this page (Figure 8) are three portraits of Dante. The one in the centre is a fresco by the Italian painter Giotto. It shows the face as it appeared when the fresco was discovered in 1840.[1] The portrait at the right shows

[1] The unpleasing blotch under the left eye of the poet was made by workmen in removing the whitewash with which for more than two hundred years the picture had been covered.

the same fresco after it was repainted in an effort to restore it to its original form. The portrait at the left is from a painting by Rossetti, a modern artist. Suppose that a friend of yours brought the picture to you and asked you to point out the differences in the expressions of the three faces. What would you say? How has the restorer changed the expression? Has he made it milder or severer, more placid or more troubled? Notice the changes in the head covering, the eye, the mouth, the cheek, the nose, the poise of the head. In what way is Rossetti's Dante different from

FIGURE 9.

SAVONAROLA. GEORGE ELIOT.

Giotto's? Which portrait do you think Rossetti used as a model — the original or the restored portrait? What does his Dante appear to be thinking of? to be looking at? to be saying to himself?

H. (*a*) Compare the two profiles on this page (Figure 9). One is the face of George Eliot, the other is the face of Savonarola. The resemblance between them has often been noticed. In what does it consist? Compare and contrast the noses, the cheeks, the lips, the expression of the eyes,

the contours of the chins. What likenesses and differences of character do these denote ?

(*b*) Compare and contrast the face of Napoleon with the face of Octavius, afterwards Caesar Augustus (Fig. 10).

(*c*) Study the faces of Webster and Gladstone (Fig. 11, page 123), and describe them, dwelling upon the important likenesses and differences.

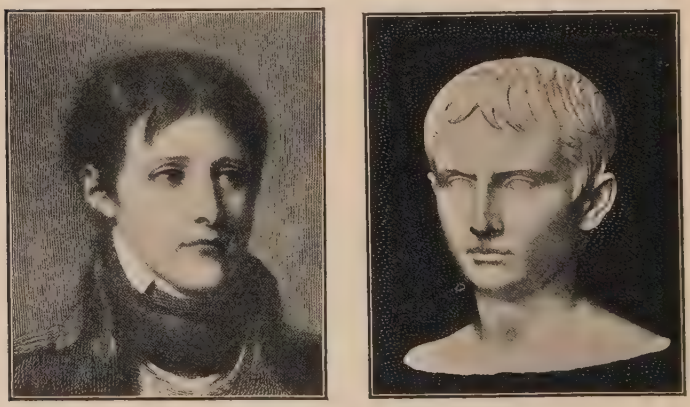


FIGURE 10.

NAPOLEON. OCTAVIUS.

Descriptions of Buildings, Etc.

I. Look up the meanings of the following words in the dictionary, and decide to which of the buildings on page 126 (Figure 15) each applies, if to any of them : —

Colonnade, porch, portico, piazza, dodecastyle, peristyle, octastyle, veranda, galley, porte-cochère, dormer, oriel, bay, French window, entablature, fluted, capital, gable, ridge-roof, mansard, hipped, pavilion-roofed, turret, tower, porch parapet, roof parapet, porch baluster, base, shaft, capital. Which of the buildings are best described by the following words ?

public, private, colonial, low, elevated, rambling, hospitable, stately, compact, plain, ornamented, magnificent.

Now write a description of one of the buildings, imagining that you stand at the point from which the picture was taken, and adopting in your description the following plan: —

(1) What the building is, and where situated, with mention of surroundings; (2) of what material; (3) general appearance, size, shape; (4) front, in detail; (5) other features.

FIGURE 11.

WEBSTER. GLADSTONE.

J. Without naming it, describe the front of one of the churches or schools or business blocks of your town or city, and see if your classmates recognize it from your description.

K. Write to a friend who has moved away from town, telling him how some feature of the town (a residence street,

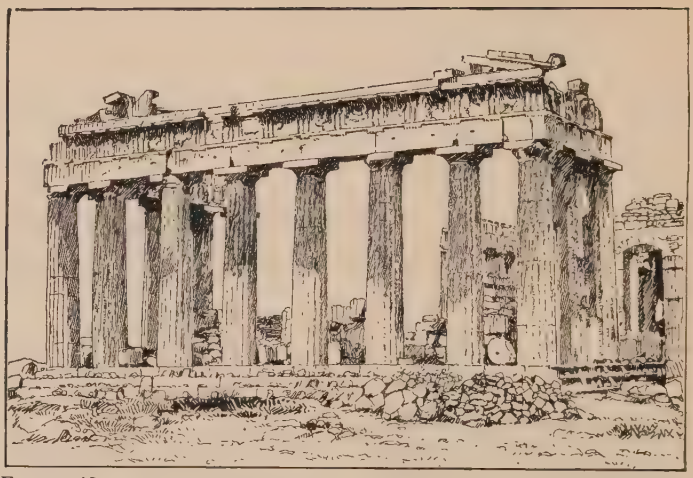


FIGURE 12.

THE PARTHENON. — Doric Order.

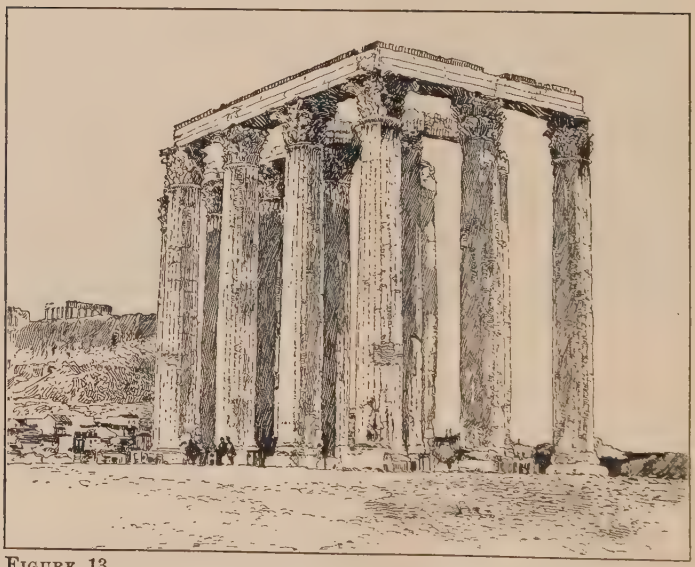


FIGURE 13.

TEMPLE OF JUPITER. — Corinthian Order.

a business street, a park, a schoolhouse) looks now by reason of improvements or additions since he went away. How did it look when he went away?

L. Think up a comparison that will best indicate the shape of a certain park with which you are familiar, the

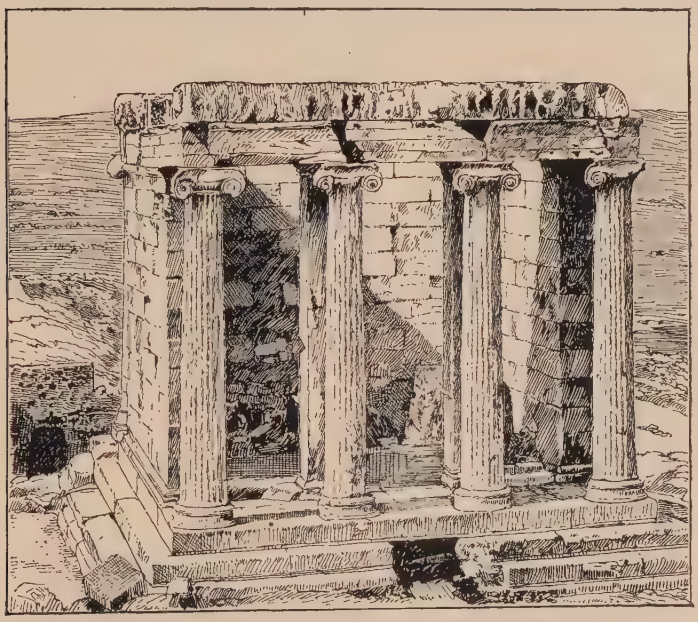
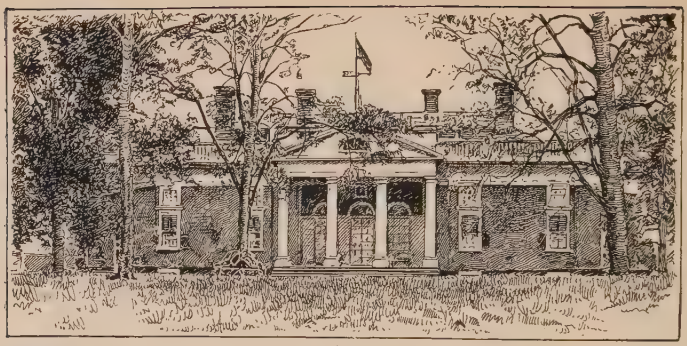


FIGURE 14.

TEMPLE OF THE WINGLESS VICTORY. — Ionic Order.

ground-plan of a certain house, the top of a certain table, a field, a village, a flower, a tool, a machine, a church.

M. Compare and contrast the three kinds of columns shown in the pictures on this and the opposite page (Figures 12, 13, 14).



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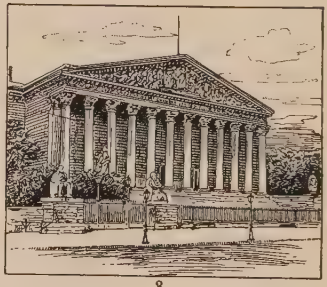

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FIGURE 15.

1. Monticello, the Home of Thomas Jefferson. 2. Berry Hill, Halifax County, Virginia. 3. Chamber of Deputies, Paris. 4. Mount Vernon, the Home of George Washington.

You may need to use the following words: —

Base, shaft, capital, volute, abacus, echinus, necking, stylobate, fluting, plinth, torus.

N. Study the two pictures of cathedrals on pages 128 and 129, and be prepared to point out the most striking differences. The following hints and questions will tell you what to look for. First notice the three large front doors, or *portals.* Are they of the same size in each cathedral? of the same shape? The under surfaces of the arches over the doors are called *archivolts.* In which cathedral are they deeper? Do you notice anything peculiar about the portal at your left in the Paris cathedral? Is there anything corresponding to this peculiarity in the portals of the Rheims cathedral? Now notice the four *buttresses,* or projecting masses of masonry, which, on the front of the Paris cathedral, extend from the ground to the towers. How do they differ from the buttresses in the Rheims cathedral? at the bottom? at the top? Again, look at the circular window, called a *rose window.* Is the arch over it the same in each case? How do the windows at the sides of the rose window differ in the two cathedrals? Finally, examine the horizontal parts of the Paris cathedral, stretching from side to side above the rose window. These are called *arcades.* Is there anything in the Rheims cathedral corresponding to the lower arcade? to the upper? What differences do you notice? To which cathedral would the following words best apply? *solid, plain, simple, massive, elaborate, decorated, airy.* The Paris cathedral is older than the Rheims cathedral. Can you point out any features which show that one was built before the other?

Descriptions of Pictures in the Mind.

O. What comparison would bring before the mind's eye the colors of a brilliant sunset? of a dove's neck? of an

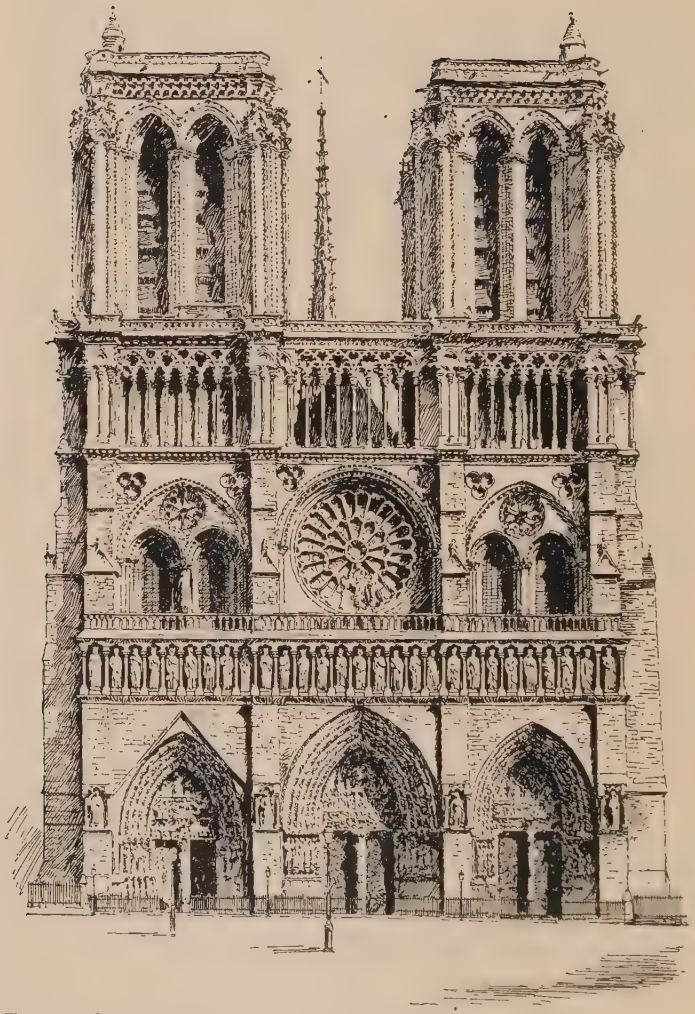

FIGURE 16.

CATHEDRAL OF PARIS (NOTRE DAME).

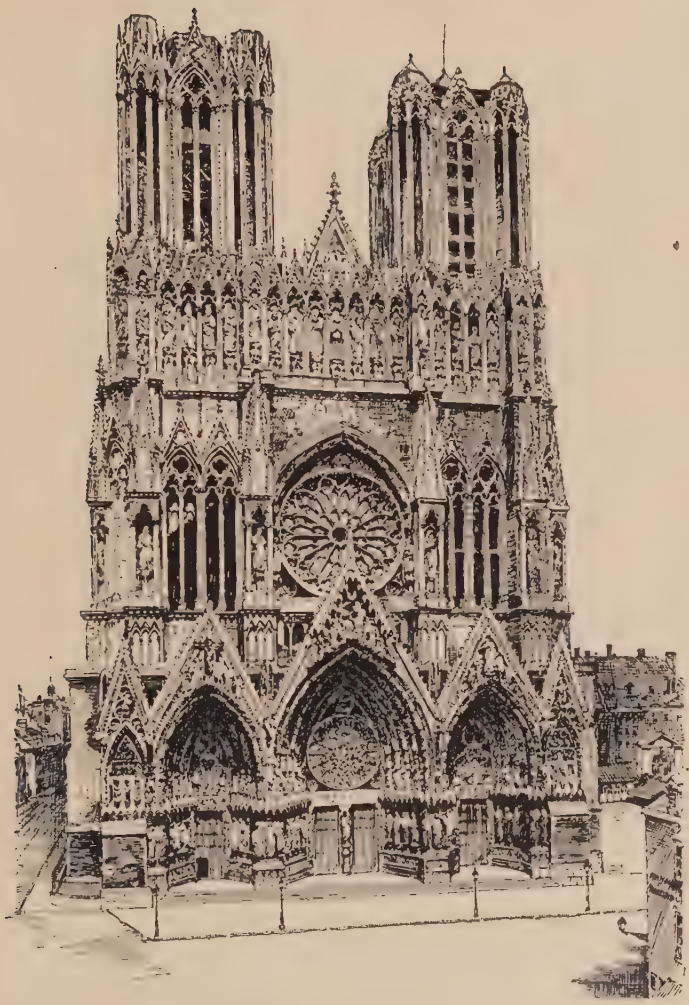

FIGURE 17.

CATHEDRAL OF RHEIMS.

autumn leaf? of a soap-bubble? What comparison would express the chirping of a cricket? the croaking of a frog? the rustling of dead leaves?

P. Point out in the following the descriptive words or passages and describe orally the pictures they call up in your mind: —

I made a step or two forward, and a lane was instantly opened for me through the midst of the grinning little antics, who bowed most politely to me on every side as I passed. After I had gone a few yards I looked back, and saw them all standing quite still, looking after me, like a great school of boys, till suddenly one turned round, and with a loud whoop rushed into the midst of the others. In an instant the whole was one writhing and tumbling heap of contortion, reminding me of the live pyramids of intertwined snakes of which travellers make report. As soon as one was worked out of the mass he bounded off a few paces, and then, with a somerset and a run, threw himself gyrating into the air; and descended with all his weight on the summit of the heaving and struggling chaos of fantastic figures. I left them still busy at this fierce and apparently aimless amusement. — GEORGE MACDONALD, *Phantastes.*

Just under our windows — but far under, for we were in the fourth story — was a wide stone terrace, old, moss-grown, balustraded with marble, from which you descended by two curving flights of marble steps into the garden. There, in the early March weather, which succeeded a windstorm of three days, the sun fell like a shining silence, amidst which the bent figure of an old gardener stirred, noiselessly turning up the earth. In the utmost distance the snow-covered Apennines glistened against a milky white sky growing pale blue above; the nearer hills were purplish; nearer yet were green fields, gray olive orchards, red ploughed land, and black cypress clumps about the villas

with which the whole prospect was thickly sown. Then the city houses outside the wall began, and then came the beautiful red brick city wall, wandering wide over the levels and heights and hollows, and within it that sunny silence of a garden. While I once stood at the open window looking, brimful of content, tingling with it, a bugler came up the road without the wall, and gayly, bravely, sounded a gallant *fanfare*, purely, as it seemed, for love of it and pleasure in it. — HOWELLS, *Tuscan Cities.*

> . . . Joy, whose hand is ever at his lips,
> Bidding adieu.
>
> — KEATS, *Ode on Melancholy.*

> A league of grass, wash'd by a slow, broad stream,
> That, stirr'd with languid pulses of the oar,
> Waves all its lazy lilies and creeps on.
>
> — TENNYSON, *The Gardener's Daughter.*

> The rainbow comes and goes,
> And lovely is the rose,
> The moon doth with delight
> Look round her when the heavens are bare,
> Waters on a starry night
> Are beautiful and fair.
>
> — WORDSWORTH, *Ode on Intimations of Immortality.*

> . . . Our sulky, sullen dame,
> Gathering her brows like gathering storm,
> Nursing her wrath to keep it warm.
>
> — BURNS, *Tam o' Shanter.*

> Like one that on a lonesome road
> Doth walk in fear and dread,
> And having once turned round walks on
> And turns no more his head,

Because he knows a frightful fiend
Doth close behind him tread.
— COLERIDGE, *Ancient Mariner.*

It was a game called Yes and No, where Scrooge's nephew had to think of something, and the rest must find out what; he only answering to their questions *yes* or *no*, as the case was. The brisk fire of questioning to which he was exposed, elicited from him that he was thinking of an animal, a live animal, rather a disagreeable animal, a savage animal, an animal that growled and grunted sometimes, and talked sometimes, and lived in London, and walked about the streets, and wasn't made a show of, and wasn't led by anybody, and didn't live in a menagerie, and was never killed in a market, and was not a horse, or an ass, or a cow, or a bull, or a tiger, or a dog, or a pig, or a cat, or a bear. At every fresh question that was put to him, his nephew burst into a fresh roar of laughter; and was so inexpressibly tickled, that he was obliged to get up off the sofa and stamp. — DICKENS, *Christmas Carol.*

The Phraseology of Description.

49. The aim of description is to enable the reader to picture to himself what we are trying to make him see. That he may do this fairly well ***we first give him ideas of general appearance,*** including shape, size, and color (see Section 45, end), ***and then pass to the details.*** One thing we are likely to forget while describing the details that make up the picture for the reader, and that is their ***relative position.*** If some one should say to us, "Picture to yourselves a widespreading elm tree, a rippling brook sparkling in the sunshine, a barn, a pond, some ducks, geese, and turkeys, and an old-fashioned farm-

house," we should see these things one after another, but we should not know how to arrange them all. ***Mere enumeration*** such as this ***is not description. We must tell our reader where to put things in his picture.*** For this purpose such phrases and idioms are employed as : —

In the foreground, *in the background*, *at the side*, *at the right*, *to the left*, *in the centre*, *near which*, *above which*, *around which*, *beside which*, *below which*, *farther off*, *across*, *along*, *adjoining*, *at the foot of which*, and other phrases expressing relations between things.

It is by the use of such terms that Irving in the selection quoted on pages 104–105 has arranged the details of his picture in their proper order. Notice, for example, the force of the italicized words in the following sentences : —

A great elm tree spread its broad branches *over it, at the foot of which* bubbled up a spring of the softest and sweetest water in a little well formed of a barrel, and then stole sparkling away through the grass to a *neighboring* brook that babbled along *among* alders and dwarf willows. *Hard by* the farmhouse was a vast barn. . . . A stately squadron of snowy geese were riding in an *adjoining* pond, convoying whole fleets of ducks. Regiments of turkeys were gobbling *through the farm-yard.*

Every time we use such expressions as *near which*, *below which*, *around which*, for pointing out position, we are employing a complex sentence (see Section 37). The frequency with which this form of sentence is needed in description marks it as the most useful form in this kind of writing. It can put the various details in their proper relations to one another. Compare, for example, the following. Can there be any question

that the complex sentence in the right-hand column paints the picture more clearly and with less delay than the sentences in the other column?

She stood at the head of a deep green valley. It was carved from out the mountains in a perfect oval. There was a fence of sheer rock around it. The fence was eighty feet or a hundred high. Black wooded hills swept up from the brink of the fence to the sky-line.	She stood at the head of a deep green valley, carved from out the mountains in a perfect oval, with a fence of sheer rock standing around it, eighty feet or a hundred high; from whose brink black wooded hills swept up to the sky-line.

Again compare the following and note which gives the correct picture at once: —

The picture shows the boy Christ. He is in the temple. He disputes with the doctors. Their attitudes indicate thoughtfulness, surprise, friendly curiosity, or mild resentment at his words.

The picture shows the boy Christ in the temple disputing with the doctors, whose attitudes indicate thoughtfulness, surprise, friendly curiosity, or mild resentment at his words.

The series of simple sentences seems to split the picture into parts; the single complex sentence unites these divided parts quickly and smoothly into a single group, centred about the figure of the youthful Christ.

Attention should also be called to the use of ***the participial construction*** in the word "disputing." Note especially how this word, swiftly linking together the two main features of the picture, gives us the whole scene without delay or interruption.

Still greater swiftness of description is effected by the use of ***picture-words.*** These not only describe more vividly but also suggest more things than plain statement can suggest. What, for instance, is pictured to you by the expression "the hum of conversation" beyond the fact that "conversation was going on"? Which gives the better picture, "He ran quickly after the thief," or "He dashed after the thief"? "The fields were in need of rain," or "The fields were parched"? "It was autumn," or "The leaves were yellow and brown"? "'Tis only noble to be good," or "Kind hearts are more than coronets"? "An old face," or "A wrinkled face"? "Old age," or "Gray hairs"?

Watch the words and phrases that express the relations between things. Use the complex sentence and the participial construction for grouping. Remember the force of picture-words.

50. Assignments on the Phraseology of Description.

A. In the following, pick out the words that show the positions and relations of the things described: —

The green lay at the extremity of the village, and from it the road branched off in two directions, one leading farther up the hill by the church, and the other winding gently down towards the valley. On the side of the green that led towards the church, the broken line of thatched cottages was continued nearly to the churchyard gate; but on the opposite northwestern side there was nothing to obstruct the view of gently swelling meadow and wooded valley, and dark masses of distant hill. . . . High up against the horizon were the huge conical masses of hill, like giant mounds intended to fortify this region of corn and grass

against the keen and hungry winds of the north; not distant enough to be clothed in purple mystery, but with sombre greenish sides visibly specked with sheep, whose motion was only revealed by memory, not detected by sight; wooed from day to day by the changing hours, but responding with no change in themselves — left forever grim and sullen after the flush of morning, the winged gleams of the April noonday, the parting crimson glory of the ripening summer sun. And directly below them, the eye rested on a more advanced line of hanging woods, divided by bright patches of pasture or furrowed crops, and not yet deepened into the uniform leafy curtains of high summer, but still showing the warm tints of the young oak, and the tender green of the ash and lime. Then came the valley, where the woods grew thicker, as if they had rolled down and hurried together from the patches left smooth on the slope, that they might take the better care of the tall mansion which lifted its parapets and sent its faint blue summer smoke among them. — GEORGE ELIOT, *Adam Bede.*

B. Look over some of the descriptions that you have written in previous lessons, to see whether you have employed the idioms, *near which, between which, toward which, at the right of which, in the foreground, in the background, nearer, farther off, next to, higher up,* etc., where they describe the relations of objects accurately. Combine some of the sentences, introducing these relation-words where they are needed for accurate statement.

C. Describe orally the mental picture suggested to you by the words, *at the picnic,* or, *they were led into an ambush,* or *skating,* or *fight,* telling first what you see in the centre and in the foreground, then what you see at the sides, and then what you see in the background. Write out the description.

D. As you read slowly the words *trees, cows, flies, a river,* does one picture come before your mind? How are the trees, cows, flies, and river arranged in your picture? Describe your picture, showing the arrangement, and naming any other things that have appeared in it unbidden.

E. Describe the picture which you make of the following details: a Western prairie, a country schoolhouse, storm approaching, a young woman, a group of frightened children.

F. Arrange in one picture the following details: a harbor, tall brick buildings, a church steeple, loiterers, a steamship, and low, rickety, wooden buildings. Describe your picture.

G. In the following descriptions notice what is told first, what second, what third, etc. Would it be possible to tell these things in the reverse or in any other order? Why?

A Waterfall.

Imagine a semicircular area, scooped out like a funnel at the bottom, and enclosed by a vertical wall from twelve to fourteen hundred feet high, surmounted by the vast gradations of an amphitheatre whitened by eternal snow, and these crowned with rocks in the form of towers, having glaciers for battlements. Ten or twelve torrents fall from this amphitheatre. The largest one, which is considered as the source of the Gave de Pau, precipitates itself from the top of a perpendicular rock, and about two-fifths of the way down strikes a spur, and breaks farther on against a still more prominent projection of the same rock, after having fallen vertically four hundred and twenty-two yards.

It falls slowly, like a descending cloud or the unfolding of a muslin scarf; the air softens its fall, and the eye follows with delight the graceful undulations of the beautiful airy veil. It glides over the rock, seeming rather to float

than to run. The sun shines through its plumes with a soft and delicious light. It reaches the bottom in the form of a bouquet of fine waving feathers, and rebounds in silver dust. The light, transparent vapor clings around the damp stones and rises lightly along their courses. The air is motionless; there is no sound nor a living being in this solitude. Nothing is heard but the monotonous murmur of the cascades, which resembles the rustling of leaves in a forest disturbed by the wind.

Sunrise as seen from a Balloon.

The balloon had now sunk to within three-fourths of a mile of the earth's surface, and we first became aware of approaching dawn, not by the appearance of the sky, but by the awakening life below. There came to our ears out of the depths, first the faint, shrill bugle-calls of chanticleers, then the barking of dogs, and finally the soft, muffled rumble of a wagon on its early trip to the city. As if not to disappoint the expectant life below, there soon appeared a rosy flush on the eastern sky, and the whole heavens, both east and west, were then suffused with pink. The sunrise was not more brilliant than I have seen below, but the unobstructed view in every direction and the strange surroundings gave it an unusual beauty. The landscape was now seen clearly for the first time, and there spread out below us a scene so picturesque that it is difficult to describe. We were crossing the headwaters of the Wabash, whose bed was covered with a broad river of fog far more beautiful than the river itself; while into it flowed smaller streams of mist, and here and there a lakelet of fog in a basin between the hills reflected faintly, from the crests of its snowy billows, the colors of the rosy dawn.

While we were directly over the valley of the Wabash, an electric car, with glaring headlight, rushed along on its

early morning trip, like some submarine monster at the bottom of a wide river of fog. — H. H. Clayton, *Atlantic*, March, 1908.

H. Compare the following expressions, noticing which one of each pair produces the stronger and more definite picture; which suggests the more details. Mark any expression that does not produce a picture for you. Which give entirely different suggestions? Fill the blanks with phrases or sentences which suggest pictures.

1. He was richly dressed.	1. He was clothed in purple and fine linen.
2. We have been deceived.	2. We have been hoodwinked.
3. Men who favor war.	3. Men who cry for war.
4. The guns were fired.	4. The guns belched forth.
5. The bayonets were bright and shining.	5. The bayonets glistened and gleamed.
6. The plain at night.	6. The star-lit plain.
7. An affable man.	7. An oily man.
8. The express train went rapidly round the curve.	8. The leaping express lay on its side and took the curve at fifty miles an hour.
9. Near the palace is the hovel.	9. Near the palace totters the hovel.
10. A man jumping into the water.	10.
11. The noise of a great city.	11.
12 He was cold.	12.
13. The Bay of Monterey makes a long curve inland.	13.
14. The house was situated in the hills.	14.

15. The standards wave to and fro.	15.
16. The yellow river followed the line of the railroad.	16.
17. His eyes were large and bright.	17.

I. Name the things that appear in the picture suggested to you by each of the following stanzas: —

The curfew tolls the knell of parting day;
The lowing herd wind slowly o'er the lea;
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.

— GRAY, *Elegy.*

Fair is her cottage in its place,
Where yon broad water sweetly, slowly glides.
It sees itself from thatch to base
Dream in the sliding tides.

— TENNYSON, *Requiescat.*

He rose at dawn and, fired with hope,
Shot o'er the seething harbor-bar,
And reach'd the ship and caught the rope,
And whistled to the morning star.

— TENNYSON, *The Sailor Boy.*

On Linden when the sun was low,
All bloodless lay the untrodden snow,
And dark as winter was the flow
Of Isar rolling rapidly.

— CAMPBELL, *Hohenlinden.*

She slept like a child on her father's floor,
In the flecking of woodbine shade,
When the house-dog sprawls by the half-open door,
And the mother's wheel is stayed.
— ROBERT LOWELL, *The Relief of Lucknow.*

The shattering trumpet shrilleth high,
The hard brands shiver on the steel,
The splinter'd spear-shafts crack and fly,
The horse and rider reel:
They reel, they roll in clanging lists,
And when the tide of combat stands,
Perfume and flowers fall in showers
That lightly rain from ladies' hands.
— TENNYSON, *Sir Galahad.*

The day is cold, and dark, and dreary;
It rains, and the wind is never weary;
The vine still clings to the mouldering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary.
— LONGFELLOW, *The Rainy Day.*

J. In the following passages underline words that call up a distinct picture: —

In fine weather, when by the spy-glass on the hill the sea was observed to run low upon the reef, there would be a sound of preparation in the very early morning; and before the sun had risen from behind Ben More, the tender would steam out of the bay. Over fifteen sea-miles of the great blue Atlantic rollers she ploughed her way, trailing at her tail a brace of wallowing stone lighters. — R. L. STEVENSON.

The Army of the South had finally pierced the centre of the Army of the North, and was pouring through the gap

hot-foot to capture a city of strategic importance. Its front extended fan-wise, the sticks being represented by regiments strung out along the line of route backwards to the divisional transport columns. — KIPLING.

A broad, crescent-shaped plain fringed by the rapid Meuse and enclosed by gently rolling hills cultivated to their crests, or by abrupt precipices of limestone crowned with verdure, was divided by numerous hedge-rows, and dotted all over with cornfields, vineyards, and flower gardens.

The rain was still falling, sweeping down from the half-seen hills, wreathing the wooded peaks with a gray garment of mist, and filling the valley with a whitish cloud.

The field ran down to a road, and on the other side of the road ran a river — a broad, clear, shallow expanse at that point.

Both he and his wife looked outwardly gentlefolks, when I fear all was not well at all times within.

"I see her!" cried the boatswain; and, following his finger (my sight being keener than my hearing), I saw not only the shadow of a vessel down in the southwest, but the smoke from her funnel pouring along the stars.

"Mary," I cried, "fire again!"

She drew the trigger.

"Again!"

The clear report whizzed like a bullet past my ear.

Simultaneously with the second report a ball of blue fire shot up into the sky. Another followed, and another.

A moment after a red light shone clear upon the sea.

"She sees us!" I cried. "God be praised! Mary, darling, she sees us!"

I waved the lamp furiously. But there was no need to wave it any longer. The red light drew nearer and

nearer; the throbbing of the engines louder and louder, and the revolutions of the propeller sounded like a pulse beating through the water. The shadow broadened and loomed larger. I could hear the water spouting out of her side and the blowing off of the safety-valve.

Soon the vessel grew a defined shape against the stars, and then a voice, thinned by the distance, shouted, "What light is that?"

I cried to the boatswain: "Answer, for God's sake! My voice is weak."

He hollowed his hands and roared back: "We're shipwrecked seamen adrift in a quarter-boat!"

Nearer and nearer came the shadow, and now it was a long, black hull, a funnel pouring forth a dense volume of smoke spotted with fire sparks, and tapering masts and fragile rigging, with the stars running through them. — W. Clark Russell, *Wreck of the Grosvenor.*

K. The following lines are from Tennyson's *Œnone*: —

> For now the noonday quiet holds the hill:
> The grasshopper is silent in the grass:
> The lizard, with his shadow on the stone,
> Rests like a shadow, and the cicala sleeps.
> The purple flowers droop: the golden bee
> Is lily-cradled: I alone awake.

In later editions the fourth and fifth lines read: —

> Rests like a shadow, and the winds are dead.
> The purple flower droops.

Which reading calls up the more vivid picture?

L. Which of the following expressions recall a sight? Which a sound? Which a feeling or a touch? Which a smell or a taste?

Valley, rattle, piping hot, slimy, geranium, acid, creepy, rancid, musty, shiver, whistle, savory, roar, crawling, glade,

sizzling, garden, coo, icy, pickles, sugar, rose, clammy, whir, greasy, lily-of-the-valley, hairy, yellow teeth, moor, uplands, palace, parlor, stuffy, crunch, crush, crash, bang, soup, red-hot, grinning, the night train, his last cent, pungent, wincing, raw, toast, waving grain, stormy seas, moaning pines, silver slippers, homeless, palsied, rags, storied windows, howl.

M. To what besides a saw may the word *buzz* be applied, as a descriptive word? To what besides a lion may the word *roar* be applied? To what besides geese may *gabble* be applied? To what besides a man may *noble* be applied? To what besides a pill may *bitter* be applied? To what besides a room may *chilly* be applied?

N. What color do you associate with warmth? What color seems cold to you? What color do you associate with mourning? What color with quiet? What color with melancholy? In describing a county fair, what colors would you make prominent?

O. Mark the words that are most picturesque in the following description of a galloping horse by its rider at daybreak: —

I saw my stout galloper Roland at last,
With resolute shoulders, each butting away
The haze, as some bluff river headland its spray:
And his low head and crest, just one sharp ear bent back
For my voice, and the other pricked out on his track;
And one eye's black intelligence, — ever that glance
O'er its white edge at me, his own master, askance!
And the thick, heavy spume-flakes which aye and anon
His fierce lips shook upwards in galloping on.

— Browning, *How They Brought the Good News from Ghent to Aix.*

P. From observation describe how a cow lies down, how she gets up again, or how a chicken takes a drink, or how a cat watches for a mouse, or how a spider lets itself down from a branch to the ground, or how a bird-dog "points," or how a cat or a squirrel washes its face, or how a kitten laps milk, or how a

horse eats grass, or how a bee gets honey from a flower, or how a frog swims, or how a rabbit runs.

Q. Describe the appearance of a train as it passes you at full speed. The following selections will suggest some of the things to look for and the order in which to say them: —

THE TRAIN.

Hark!
It comes!
It hums!
With ear to ground
I catch the sound,
The warning courier-roar
That runs along before.
The pulsing, struggling, now is clearer!
The hillsides echo "Nearer, nearer,"
Till like a drove of rushing, frightened cattle,
With dust and wind and clang and shriek and rattle,
Passes the cyclops of the train!
I see a fair face at a pane, —
Like a piano-string
The rails, unburdened, sing;
The white smoke flies
Up to the skies;
The sound
Is drowned —
Hark!

— C. H. CRANDALL.

THE PONY EXPRESS.

We had a consuming desire, from the beginning, to see a pony rider, but somehow or other all that passed us and all that met us managed to streak by in the night, and so we

heard only a whiz and a hail, and the swift phantom of the desert was gone before we could get our heads out of the windows. But now we were expecting one along every moment, and would see him in broad daylight. Presently the driver exclaims: —

"Here he comes!"

Every neck is stretched farther, and every eye strained wider. Away across the endless dead level of the prairie a black speck appears against the sky, and it is plain that it moves. Well, I should think so! In a second or two it becomes a horse and rider, rising and falling, rising and falling — sweeping toward us nearer and nearer — growing more and more distinct, more and more sharply defined — nearer and still nearer, and the flutter of the hoofs comes faintly to the ear; another instant a whoop and a hurrah from all of us, a wave of the rider's hand, but no reply, and man and horse burst past our excited faces, and go winging away like a belated fragment of a storm! — S. L. CLEMENS, *Roughing It.*

R. Describe to the class the appearance of a room as you saw it through a half-open door when you were passing rapidly down the hall. What were the most prominent objects in the room? What were the persons in the room (if there were any) doing as you looked in? Where did the light appear to come from? What do you think you saw first? What next?

S. Picture to yourself the school ground and the adjacent walks as you think they would look if they were viewed from the top of the building when school is just over. Write an imaginary description of the scene.

T. Read the following stanzas from one of Whittier's poems and commit to memory the parts you like best. Think of a character that you have seen similar to the Demon of the Study, or of one who can be described in a similar way, and in a paragraph or two draw as vivid a picture of him as you can. The reference in the

last line of the third stanza is to King James's book on demons entitled *Demonology*. Who was Caliban? Ariel? (See Shakespeare's *Tempest*.) Joseph Glanvill (last stanza) wrote a book in defence of belief in witches.

The Demon of the Study.

The Brownie sits in the Scotchman's room,
And eats his meat and drinks his ale,
And beats the maid with her unused broom,
And the lazy lout with his idle flail,
But he sweeps the floor and threshes the corn,
And hies him away ere the break of dawn.

The Old Man of the Sea, on the neck of him
Who seven times crossed the deep,
Twined closely each lean and withered limb,
Like the nightmare in one's sleep.
But he drank of the wine, and Sindbad cast
The evil weight from his back at last.

But the demon that cometh day by day
To my quiet room and fireside nook,
Where the casement light falls dim and gray
On faded painting and ancient book,
Is a sorrier one than any whose names
Are chronicled well by good King James.

No bearer of burdens like Caliban,
No runner of errands like Ariel,
He comes in the shape of a fat old man,
Without rap of knuckle or pull of bell;
And whence he comes, or whither he goes,
I know as I do of the wind which blows.

A stout old man with his greasy hat
Slouched heavily down to his dark, red nose,
And two gray eyes enveloped in fat,
Looking through glasses with iron bows.
Read ye, and heed ye, and ye who can,
Guard well your doors from that old man!

He comes with a careless "how d'ye do,"
And seats himself in my elbow-chair;
And my morning paper and pamphlet new
Fall forthwith under his special care,
And he wipes his glasses and clears his throat,
And, button by button, unfolds his coat.

And then he reads from paper and book,
In a low and husky asthmatic tone,
With the stolid sameness of posture and look
Of one who reads to himself alone;
And hour after hour on my senses come
That husky wheeze and that dolorous hum.

I cross my floor with a nervous tread,
I whistle and laugh and sing and shout,
I flourish my cane above his head,
And stir up the fire to roast him out;
I topple the chairs, and drum on the pane,
And press my hands on my ears, in vain!

I've studied Glanvill, and James the wise,
And wizard black-letter tomes which treat
Of demons of every name and size,
Which a Christian man is presumed to meet,
But never a hint and never a line
Can I find of a reading fiend like mine.

The Descriptive Paragraph.

51. The descriptive paragraph usually need not express its topic-sentence unless the writer should begin, "I am now going to describe for you such and such a thing," naming the object to be described. ***The first impression of the object or scene described, its size, shape, or color, usually takes the place of the topic-sentence in a descriptive paragraph, and this is followed by a description of the most prominent parts of the object or scene.*** The more orderly the description, the more easily can the reader make the desired picture. A single paragraph of one hundred and fifty to three hundred words is usually sufficient for the descriptions that we are likely to be called upon to write. Brief description is usually better than long and minute description. In longer descriptions a new paragraph begins when the description of the second prominent feature or part begins, and another for the third, and so on.

CHAPTER IV.

NARRATION—ORAL AND WRITTEN.

52. In the preceding chapter we have studied the kind of oral and written composition which is called description. Our aim in that part of the work was to make our readers or hearers see the things which we had ourselves seen. We learned that good description depended upon clear seeing, selection of main features and details, comparison and contrast, orderly arrangement, the use of connecting words and phrases, and choice of picturesque terms.

In this chapter we shall consider the kind of composition termed *narration*. ***The purpose of narration is to bring before our reader or hearer not things as they appear but events as they happen;*** in other words, ***to tell a story.*** To acquire this power we must attend (1) to the order of the happenings; (2) to the selection of the important incidents; (3) to the dialogue or conversation, if the narrative uses that means; (4) to the succession of pictures which the narrative presents; and (5) to the choice of the right words and phrases.

Truthful Reporting.

53. It is an interesting fact that the word *story* is a short form of the word *history*, which means, by derivation, "What I *saw* happen," and implies truth-telling.

To narrate a series of connected events so that the reader shall have a true idea of them is the ideal of the story, whether it be the history of a nation covering centuries of time, the story of a man's life (biography) covering many years, or the story of a runaway accident occupying but a few minutes.

One thing that helps to keep a story true is ***attention to the order of the chief events.*** We have to remember what happened first, what next, and so on. But in telling the story we cannot always follow the exact time-order. Several different happenings may be going on at the same time. A boy may be in the water clinging to the edge of the ice, the ice may be cracking, a man may be running with a fence board to the rescue, and another boy may be throwing the end of a long scarf toward the boy in the water — all at the same instant; but we have to write these things one after another, making the best use that we can of such expressions as *meanwhile*, *at the same time*, *a moment before*, *while*, etc., and of the device illustrated in the following: "The man came running with the fence board; but it seemed to us girls, *who had been too frightened to do anything but get out of danger ourselves*, that he would never reach Henry. Meanwhile George, *who had skated to the shore after the scarf*, was back like the wind and, *having crawled as near to the hole as he dared*, was trying to throw the scarf close to Henry's hands. At last the man with the board," etc.

In biography it is sometimes best to depart from the order of events; for instance, to bring the enumeration of an author's books together in one place; or, if he travelled at two or three different times in his life, to

mention the second and third periods of travel when the first period of travel is mentioned, or to give the date of his death at the beginning of the story in connection with the date of his birth. But it is a good plan always to pay attention to the order of events, and not to deviate from this order unless it is necessary, or is advisable for some very good reason.

Truthful reporting does not mean that the story must tell every single thing that happened. We have already learned (see Section 18) that ***it is necessary to keep the principal point or climax in mind all the time, and to tell only what helps on to that.*** In other words, we must select the important incidents and let the rest go. It is easy to know what to tell if we think of our reader and the questions he would like to ask. This will also show us how much description is necessary in a story. Bits of description are very often needed to help the reader to understand, or to admire, or to sympathize, or to see the fun. Then, too, if they are short and apt, they always help to keep the story interesting.

Attend to the order of the chief events. Make everything lead up to a main point or climax. Do not forget your reader.

54. Assignments on Narration.

A. As you read the following, you feel that it loses much interest because the time-order is not observed: —

It was not without severe struggles that Switzerland conquered its independence. The leaders of these brave men have often sacrificed themselves for the good of their country. Take, for instance, the example of Arnold von Winkelried, who died in the effort to save his native land. This occurred on the 9th of July, and to this day the

people of the country assemble to celebrate their deliverance from the Austrians through the self-sacrifice of their leader. In the battle of Sempach, when all the attempts of the Swiss to break the ranks of their enemies had failed, he rushed forward, and gathering in his arms as many spears as he could grasp, he buried them in his bosom, crying at the same time to his comrades that he would open a path to freedom, and asking them to protect his wife and children. Arnold von Winkelried died, but saved his country. The little mountain republic preserved its liberty. This battle occurred in 1481. In that year the Austrians invaded Switzerland, and a comparatively small number of men determined to resist them. Near the little town of Sempach the Swiss met them, having observed that they were advancing in a solid compact body, presenting an unbroken line of spears. The spears of the Swiss were shorter, and being few in number they were compelled to give way. Observing this, Arnold von Winkelried performed his deed of heroism. He fell, but a gap was made, and the Swiss rushed in and achieved an exceeding great victory.

Rewrite this story in the strict time-order, according to the following plan: —

1. The Austrians invade Switzerland. Give the date.
2. Their approach is observed by the people of Sempach.
3. What the Swiss determine to do.
4. The meeting of the two forces.
5. The Swiss give way. Why?
6. What Arnold von Winkelried said. Make direct quotation.
7. What he did.
8. The results of his self-sacrifice.
9. The yearly celebration of the victory.

B. The following is an excellent example of straightforward narrative in the time-order and with very little description. Notice,

however, the use of "had" for keeping the time straight. Also notice such descriptive words as there are in the latter part: —

The bear was coming on; he had, in fact, come on. I judged that he could see the whites of my eyes. All my subsequent reflections were confused. I raised the gun, covered the bear's breast with the sight, and let drive. Then I turned, and ran like a deer. I did not hear the bear pursuing. I looked back. The bear had stopped. He was lying down. I then remembered that the best thing to do after having fired your gun is to reload it. I slipped in a charge, keeping my eyes on the bear. He never stirred. I walked back suspiciously. There was a quiver in the hind legs, but no other motion. Still, he might be shamming; bears often sham. To make sure, I approached, and put a ball into his head. He didn't mind it now; he minded nothing. Death had come to him with a merciful suddenness. He was calm in death. In order that he might remain so, I blew his brains out, and then started for home. I had killed a bear! — C. D. WARNER.

C. In Section 19, B, is a list of topics some one of which may suggest to you a personal incident to write. Instead of using your own name and the word "I," you may, if you prefer, write it as if it had happened to some one else, using fictitious names for persons and places. Write this narrative for your classmates, putting in the things that will interest them especially. Or, try the following: —

D. Evidently only a part of the bear story (in B, just above) is given. Supply a beginning for the story, which shall tell where it probably happened and when; whether the person who killed the bear was a boy or a man (you can tell this from the kind of words employed); whether he had gone to the woods to hunt and expecting to kill a bear, or for some other purpose, and what the purpose might have been. Tell it in the first person, using "I," and think of all that must have happened up to the time "the bear was coming on." Or, take the following: —

E. Supply a beginning for the story of the skating accident partly told in Section 53. Tell what happened before "The man came running with the fence board," and then finish the story as it ought to come out.

F. After reading the following narratives and locating the places named in them, examine them again and make a list of the events one after another with the words that indicate the time at which each event happened. Is there any turning back in time at any place in the narrative? What descriptions are there to help you make a picture of the different scenes? Now write from memory in not more than six sentences a bare statement of the facts as they might have appeared in the foreign telegraphic news of an American newspaper, giving only the briefest answers to the questions, What happened? where? when? the results?

A Volcanic Eruption.

In 1883 the most destructive volcanic eruption ever known occurred in the Straits of Sunda and the neighboring islands. The trouble began on Sunday morning, the 13th of May. Java, Sumatra, and Borneo were convulsed by earthquakes. The surface of the earth rocked, houses tumbled down, and big trees were shaken to the ground. Earthquakes are no rarity in those islands, but this earthquake showed no signs of ceasing. The earth quivered constantly, and from its depths there seemed to rise strange sounds and hollow explosions.

On Thursday there came a telegram from Anjer, ninety miles away, on the northwest coast of Java, intimating that a volcano had broken out at Krakatoa island, about thirty miles west of Anjer, in Sunda Strait. I was requested by the Dutch government to go to the scene of action and take scientific observations, and by four o'clock that afternoon I started with a party on board a special steamer from Batavia.

As we rounded the northern extremity of Java, we saw ascending from Krakatoa, still fifty miles away, an immense column of smoke. Its appearance changed as we approached. First it looked like flame, then it appeared to be steam, and finally it had the appearance of a pillar of fire inside one of white fleecy wool. The diameter of this pillar of fire and smoke was, I should think, at least one and a half miles. All the while we heard that sullen, thunderous roar, which had been a feature of this disturbance ever since Sunday, and was now becoming louder.

We remained on deck all night and watched. The din increased till we could with difficulty hear one another's voices. Dawn approached, and when the rays of the sun fell on the shores of Krakatoa, we saw them reflected from what we thought was a river, and we resolved to steam into its mouth and disembark.

When we came to within three-quarters of a mile of the shore, we discovered that what we supposed to be a river was a torrent of molten sulphur. The smell almost overpowered us. We steamed away to the windward, and made for the other side of the island.

This island, though volcanic, had up till now been quiet for at least a century. It was eight or ten miles long and four wide, and was covered with forests of fine mahogany and rosewood trees. It was inhabited by a few fishermen, but we found no signs of these people. The land, down to the water's edge, was covered with powdered pumice-stone, which rained down from the clouds around the great column of fire. Everything with life had already disappeared from the landscape, which was covered with a steaming mass of stones and ashes.

Several of us landed and began walking toward the volcano. We sank deep in the soft pumice, which blistered our feet with its heat. I climbed painfully upwards

toward the crater, in order to measure it with my sextant; but in a short time the heat melted the mercury off the mirror of the instrument. I was then half a mile from the crater.

As I was returning to the shore, I saw the bottom of each footstep I had made on my way up glowing red with the heat from beneath. We photographed the scene from the deck of the steamer, where the fire hose was kept playing constantly, wetting the rigging and everything about the ship to prevent her from taking fire.

The steamer then returned to Batavia, and I went to reside at Anjer. From my villa on the hillside a mile inland, I could see Krakatoa, thirty miles away, belching out its never ending eruption. We supposed that it would go on till it burned itself out, and that then it would become quiet again. But in this we were mistaken.

On Sunday morning, the 12th of August, nearly three months later, I was sitting on the veranda of my house taking my morning cup of tea. I saw the fishing-boats lying at anchor in the bay, the fishermen themselves being on shore at rest. As my gaze rested on the boats, I suddenly became aware that they were all beginning to move rapidly in one direction. Then in an instant, to my intense surprise, they all disappeared.

I ran farther up the hillside to get a better view, and looked far out to sea. Instantly a great glare of fire right in the midst of the sea caught my eye. All the way across the bay and the strait, in a line of flame reaching to Krakatoa itself, the bottom of the sea seemed to have cracked open so that the subterraneous fires were belching forth. On either side the waters were pouring into this gulf with a tremendous noise, but the fire was not extinguished.

The hissing roar brought out the people of Anjer in excited crowds. My eyes were turned away for a moment

as I beckoned to some one, and during that moment came a terrible, deafening explosion. It stunned me; and when I was able again to turn my eyes toward the bay, I could see nothing. The whole scene was shrouded in darkness, from amid which came cries and groans, the creaking of breaking beams in the houses, and, above all, the roar of the breakers on the shore. The city of Anjer, with its sixty thousand people, had been engulfed!

I afterwards found that the water was one hundred feet deep where the city of Anjer had been, and that the coast-line had moved one and a half miles inland. A big island in the strait had been split in two, with a wide passage between its parts. An island to the northwest of Krakatoa had wholly disappeared. The air was filled with minute particles of dust, which after some weeks spread even to Europe and America. What the causes of such a tremendous convulsion may have been, it is quite impossible accurately to say. — Van Gestel.

A Fire at Sea.

The English ship, the *Sarah Sands*, carrying a troop of soldiers, was in the mid-Atlantic when fire broke out in the hold. The cry of "Fire" was sounded through the ship, and the men at once went to their posts. Every effort was made to reach the flames, but without avail. The most that could be done to save the vessel was to clear out the magazine in the after-hold. But while the men were at work two barrels of gunpowder exploded, blowing away the port-quarter of the ship, and spreading the flames from the main rigging to the stern. The bulkhead, fortunately, withstood the shock, and enabled the crew to play the water with such effect on the burning mass as to prevent it spreading beyond midships. Rafts were prepared, and boats were launched with the utmost order. The women and children

were placed there, while the soldiers mustered on deck with as much regularity as if on parade. They were told off for special duties, principally for drowning the flames, which still threatened to consume the ship.

With indomitable pluck they fought the fire for two days, and beat it at last. But, by this time, the ship was half a wreck. The wind rose, and the waves swelled, as if to engulf the brave crew and soldiers in the deep. But they stood to their posts. They passed hawsers under the ship's bottom to keep her together. They stopped up the yawning hole in the port-quarter with sails and blankets. The desperate fight for life continued without intermission, when at last the sea moderated a little, and permitted the vessel to be trimmed to the wind. After eight days' sail, under the unceasing directions of Captain Castle, the wreck reached the Mauritius without the loss of a single life. — S. SMILES, *Duty*.

G. Notice, in the following narrative, what is told in the third paragraph. Why is it better to describe the preparations, such as the procuring of the iron spikes and the boring of the holes, at this point rather than later? Of what advantage is it to the story to say that the window-shutters consisted of a single piece, bolted on the inside? Is this fact used in the story? Rewrite the story in the form of a letter from one of the boys to a former schoolmate.

BARRING OUT THE SCHOOLMASTER.

Towards the end of the winter I had reason to believe that a "barring out" was really contemplated, and communicated my suspicions to Dan Yule, who was my confidant in all external matters.

Dan took the matter much more coolly than I did. "Boys will be boys," said he; "they do it every winter; fact is, I've had a hand in it myself. But if you want to fix 'em, I'll put you up to a trick worth two o' their'n."

This struck me as better than resistance; so, prompted by Dan, I procured some large iron spikes, and prepared oblique holes in the window-frames to receive them. The window-shutters consisted of a single piece, bolted on the inside. I also went into the loft and bored a small hole through the plaster of the ceiling, just over the stove. Then, with tranquility of soul, I waited for the event.

On Saturday morning, the closed shutters of the school-house announced to me that the barring out had commenced. I tried to open the door, but found it firmly fastened on the inner side. Then I went to each of the four windows, pretending to examine them, but really inserting my spikes. When this was done, I locked the door from without, and with a stone drove the spikes home. The boys thought I was attempting to force an entrance: I could hear their malicious laughter. When all was secure, I took a rail from the fence and placed it against the gable. It reached so near the little garret window that I easily effected an entrance, and stole quietly along the middle joist to the hole in the ceiling. The boys were at the windows, trying to catch a glimpse of me through the cracks under the shutters. It was a favorable moment. I hastily poured the contents of a small paper of ground cayenne pepper down through the hole upon the stove, slipped back again, replaced the rail, and gave a few more thumps on the window-shutters by way of farewell.

Dan could not resist the temptation to lurk and listen after I reported that the work was done, and his description, that evening, of the sneezes and cries of distress; the swagger of some boys and the penitence of others: the consultations and the final determination to surrender; the bewilderment and dumb dismay at finding that they had not only barred the master out, but the master had barred them in, — occasioned more laughter in the family than I had heard since I came to live with them. The

efforts of the boys to get out lasted for some time, and was only accomplished at last by wrenching one of the shutters off its hinges. Then they scattered to their several homes, very sheepish and crestfallen. — BAYARD TAYLOR, *John Godfrey's Fortunes.*

H. To a friend about as old as you are, tell the story of a boy who one day got lost in the woods. Tell how the lost boy, having wandered about until it was dark, crawled into a hollow tree and fell asleep; how his father came through the woods looking for him, and rested for a time by the tree, unaware that the boy was inside; how the next morning the boy, finding the end of a match in his pocket, lighted a fire to warm himself; and finally how, by means of the smoke, his whereabouts was discovered.

Or, tell the story of a boy who taught his dog to play hide-and-seek with him. He so trained the dog that when the boy hid in a closet the dog would come to the door and bark and scratch at it until the boy opened it. But one day having done something he ought not to have done, the boy hid in a closet to escape punishment. Whereupon the dog ran to the closet door, and barked and scratched until the boy's mother came and opened it, and found the boy.

In telling either of these stories try to imagine what a boy would really think and feel and do under the circumstances. Write as you would speak if you were actually trying to interest and amuse your friend. Speaking thus, you would not tell everything that occurred to you; you would select and emphasize the things that would please your reader or rivet his attention. Other things you would pass over as unnecessary to your purpose.

I. A pupil in one of the high schools of a large city, who was working one day after school hours in an upper room of the building, was accidentally locked in by the janitor.

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BASEBALL GAME. FIGURE 18.

The boy wanted very much to get out, for it was his birthday, and there was to be a party in his honor at his home in the evening. His efforts to escape, besides bringing together several thousand people, resulted in the calling out of the fire department, the summoning of a large police force, and an order from the governor of the state for the despatch of troops to the scene; so that an account of the affair was published the next morning in the daily papers throughout the United States. Meanwhile the boy got home in time for the party. Can you imagine what he did? Tell the whole story from beginning to end. Relate it as if you were the boy's classmate and were explaining the occurrence to a friend of your own age in another high school.

J. In what order should the following facts about a baseball game be arranged? Should any be omitted? Should any be united? Write a narrative of the game, making use of the picture on page 162 for one of the more important incidents.

(1) The clubs engaged, (2) the weather, (3) the double play in the fourth inning, (4) the umpire's decisions, (5) the score at the end of the game, (6) the wrangle in the third inning, (7) the tie score at the end of the fourth inning, (8) Casey's fielding, (9) the strong work of the home battery in the seventh inning, (10) Casey's fine run and catch in the eighth inning, (11) brilliant plays throughout the game, (12) the name of the umpire and dissatisfaction with him, (13) the final score.

K. Find out some of the facts and events of the early history of the town in which you live, and write a narrative of them for a friend who lives in a distant city.

L. Write a simplification of Irving's *Rip Van Winkle*, for a younger brother or sister.

Conversation and Dialogue in Stories.

55. Truth-telling applies to a story that is partly or wholly invented, as well as to a story that narrates actual events. A story is told to entertain or to instruct the reader; and an invented story will be just as entertaining or instructive as a story of actual events if the reader feels that it *might* easily be true, that things *could* have happened in just the way they are represented as happening in the story.

One thing that helps to keep a story true and interesting, whether the story narrate events that happened or events that might have happened, is conversation and dialogue. We always read the conversation of a story with greater interest than the descriptive parts. ***Conversation tells us what kind of people are talking, how they differ from one another in their disposition or character or in their motives. We learn what people are from what they say and do.*** So conversation and events are equally important in a story. In the conversation given just below, which follows the story of the bear-killing (see Section 54, B), we can see from what is said that the speakers are surprised, incredulous, and impatient, though all are good-humored; we can imagine that they are accustomed to joke and to banter one another, and that the one who has killed the bear is trying to act as if killing a bear were a small matter to him.

Notwithstanding my excitement, I managed to saunter into the house with an unconcerned air. There was a chorus of voices: —

"Where are your blackberries?" "Why were you gone so long?" "Where's your pail?"

"I left the pail."
"Left the pail! What for?"
"A bear wanted it."
"Oh, nonsense!"
"Well, the last I saw of it, a bear had it."
"Oh, come! You didn't really see a bear?"
"Yes, but I did really see a real bear."
"Did he run?"
"Yes; he ran after me."
"I don't believe a word of it. What did you do?"
"Oh! nothing particular — except kill the bear."
Cries of "Gammon!" "Don't believe it!" "Where's the bear?"
"If you want to see the bear, you must go up into the woods. I couldn't bring him down alone."

Some stories can be told almost wholly in conversation; every story may contain some; and it is a good plan to use conversation wherever it can be brought in easily. We are always interested in what the people of a story say to each other. We shall see also (in Section 59) that conversation often helps us to avoid ambiguity.

Conversation must not, however, be thrown in haphazard. As in the example above, it should always aid in carrying the story forward.

Use conversation to give interest and variety to your narrative, and to bring out character. Make the conversation carry on the story.

56. Assignments.

A. After reading the following story through, turn back to the beginning and notice the parts that are in quotation marks. The following questions will tell you what to look for. What does

the first quotation tell you about the general's disposition? Can you imagine in what tone he utters the words? What is the attitude of the juggler, and what the look on his face, when he says, "But stop"? Does the general change his tone in the next speech? Describe his look and attitude.

Sir Charles Napier and the Juggler.

On one occasion, after the Indian battles, a famous juggler visited the English camp and performed his feats before the general, his family, and staff. Among other performances, this man cut in two with a stroke of his sword a lime or lemon placed in the hand of his assistant. Napier thought there was some collusion between the juggler and his retainer. To divide by a sweep of the sword on a man's hand so small an object without touching the flesh he believed to be impossible, though a similar incident is related by Scott in his romance of "The Talisman." To determine the point, the general offered his own hand for the experiment, and he stretched out his right arm. The juggler looked attentively at the hand, and said he would not make the trial. "I thought I would find you out!" exclaimed Napier. "But stop," added the other. "Let me see your left hand." The left hand was submitted, and the man then said firmly, "If you will hold your arm steady I will perform the feat." "But why the left hand and not the right?" "Because the right hand is hollow in the centre, and there is a risk of cutting off the thumb; the left is high, and the danger will be less." Napier was startled. "I got frightened," he said; "I saw it was an actual feat of delicate swordsmanship, and if I had not abused the man as I did before my staff, and challenged him on the trial, I honestly acknowledge I would have retired from the encounter. However, I put the lime on my hand and held out my arm steadily. The juggler balanced himself, and, with a swift stroke

cut the lime in two pieces. I felt the edge of the sword on my hand as if a cold thread had been drawn across it." — S. SMILES.

B. Read the following selections with especial attention to the conversation in each. What does each bit of conversation tell you of the character, disposition, or motive of the person speaking?

At a certain moment in the battle of Shiloh the national troops, thirty thousand strong, were thrust back nearly to the river. The reënforcements had not arrived; a part of the command was broken; thousands had been taken prisoners, and thousands had fled to the rear. At this juncture General Buell came upon the field in advance of his troops, still miles away. It was the darkest moment of the day. He rode up to Grant near the river, and seeing the crowd of cravens there, supposed that all was lost.

"What preparations have you made for retreating, General?" he inquired.

Grant replied, "I haven't despaired of whipping them yet."

"But if you should be whipped," said the other, "how will you get your men across the river? These transports will not take ten thousand men."

"If I have to cross the river," said Grant, "ten thousand will be all I shall need transports for."

Sir James Sievewright, the Minister of Public Works in the Cape Colony, told me that he once called upon Kruger with a certain duke, who was by no means conceited, but was somewhat deficient in diplomatic address. The conversation, as I recall it, ran about as follows. Of course it was conducted by means of an interpreter.

Duke: "Tell the President that I am the Duke of ——, and have come to pay my respects to him."

Kruger gives a grunt, signifying welcome.

Duke (after a long pause): "Ah! tell him that I am a member of the English Parliament."

Kruger gives another grunt, and puffs his pipe.

Duke (after a still longer pause): "And — you might tell him that I am — er — a member of the House of Lords — a Lord — you know."

Kruger puffs as before, and nods his head, with another grunt.

Duke (after a still more awkward pause, during which his Grace appears to have entertained doubts as to whether he had as yet been sufficiently identified): "Er — it might interest the President to know that I was a Viceroy."

Kruger: "Eh! what's that — a Viceroy?"

Duke: "Oh, a Viceroy — that is a sort of a king, you know."

Kruger continued puffing in silence for some moments, obviously weary of this form of conversation. Then, turning to the interpreter, he said gruffly, "Tell the Englishman that I was a cattle herder."

This closed the interview. — *Harper's Magazine*, 94: 30.

C. Turn back to "The Advice of Polonius to Laertes" (Section 17, C). Is Polonius a young or an old man? What makes you think so? Which of the following words apply to him?

Imprudent, cautious, reckless, daring, careless, discreet, experienced, observing, time-serving, worldly wise.

D. What traits of Lincoln's character do you recognize in the Gettysburg speech (Section 17, B)?

E. Quote from recollection or, in part, invent a conversation between two boys, one of whom accuses the other of not having played fair in some game, the other denying the accusation and trying to explain. Or, try the next.

F. Perhaps you have overheard two men talking about some candidates for office, one upholding one candidate, and another a

second candidate. Write a dialogue (using fictitious names) showing what each thinks of the other's candidate and of his own.

G. A boy, to amuse his younger sister, who was ill, read stories to her from an old and well-worn volume of a story paper. After a time he came to a story that ran as follows: —

Good for the Mayor.

The following incident took place a few years ago in a city of Tennessee. A poor little girl was peddling apples in the railway station. A train was on the point of starting. Almost at the last moment a tall, well-dressed passenger stepped from the cars and called to the girl for fifteen cents' worth of apples. The girl counted them out and gave them to him. As he moved toward the car, fumbling in his pocket as if for his purse, the train began to move. Dropping the apples into his coat pocket, the stranger jumped on the last car. The little girl ran eagerly after the moving train, holding out her hand for the money. The passenger, however, paid no attention to her. As the train rounded the curve he laughed and began eating one of the apples. By good luck the mayor happened to be among the bystanders — a veteran of the war, with a tender heart and a contempt for all meanness. He —

But at this point the page had been torn off. Not to disappoint his sister, who was following the story intently, the boy went on as if nothing were amiss, making up a conclusion out of his own head. Now, do you do the same. Only, for the sake of bettering the story, rewrite it from the beginning in your own words. Make any changes that you think will improve it. You may add to the beginning part anything that seems necessary to make the end come out right. But beware of adding too much. Beware also of introducing anywhere in the story an incident that is improbable or inconsistent. Do not overlook the title; it may suggest something. Remember also that the story is for a little girl three or four years younger than you are.

H. Complete the following stories for a little boy of six or seven years. What questions will he ask when the story is interrupted?

Some years ago a boy in New Hampshire found a very young cub near Lake Winnipeg and carried it home with him. It was fed and brought up about the house of the boy's father and became as tame as a dog.

Every day its youthful captor had to go to school at some distance, and by degrees the bear became his daily companion. At first the other scholars were shy of the creature's acquaintance, but ere long it became their regular playfellow, and they delighted in sharing with it the little store of provisions which they brought, for their dinners, in small bags. After two years of civilization, however, the bear wandered to the woods, and did not return. Search was made for him, but in vain.

Four succeeding years passed away, and in the interval many changes occurred in the school. An old dame had succeeded to the ancient master, and a new generation of pupils had taken the place of the former ones. One very cold winter day, while the schoolmistress was busy with her humble lessons, a boy chanced to leave the door halfway open on his entrance, and suddenly a large bear walked in. . . .

A farmer in France, one day looking through the hedge in his garden, observed a wolf walking round a mule, but unable to get at him on account of the mule's constant kicking with his hind legs. As the farmer perceived that the beast was so well able to defend himself, he did not interfere. After the attack and defence had lasted a quarter of an hour, the wolf ran off to a neighboring ditch, where he several times plunged into the water. The farmer imagined that he did this to refresh himself after the fatigue he had

sustained, and had no doubt that the mule had gained a complete victory; but . . .

Pictures in Stories and Stories in Pictures.

57. A story gives to the reader a succession of pictures. Every time the scene changes he makes another mental picture.

In reading the story about the bear on page 154 we see, in our minds, as we read the words, "The bear was coming on," a picture of an advancing bear. With the words, "I raised the gun, covered the bear's breast with the sight, and let drive," the picture changes to that of a man firing a gun. Then follows a picture of the man running away at full speed, suggested by the words, "Then I turned and ran like a deer," and after this comes a picture of the bear lying down, followed by successive pictures of the man reloading the gun, blowing out the bear's brains, and starting for home.

If we are very much interested, we find ourselves picturing not only the most prominent scenes, but also the minor scenes that are merely hinted at in the story. Thus we may picture to ourselves the actions of the bear when he was shot, although we are given to understand that the hunter did not see them.

The descriptive words of a story make pictures for us, and so do the conversations. When our minds are active as we read, we sometimes fancy that we see gestures and attitudes and changes of facial expression as the conversation proceeds, even though these are not mentioned in the story. The pleasure of reading is doubled for one whose mind has the picture-making habit. ***In writing stories, then, we help our reader by making***

definite pictures of the successive scenes that constitute the narrative, and by using picture-words.

Again, when we look at a drawing or a painting, we see, of course, only one scene; yet frequently this scene will suggest one that ought to precede and one that ought to follow; and we say of such a drawing or painting that it tells a story; for we can easily imagine what happened before and what probably happened after. A story that is thus invented from a drawing or painting or from a picture of any other kind will be interesting if it might be true; that is, if it agrees with the part that the picture tells.

We can even imagine a picture from a number of words, such as "They all tumbled into the water," and then can make up a story answering the questions, Who were *they?* what occasion brought them to the water? were they on a bridge or in a boat? how did the accident happen? and what was the result of their misfortune? how did they get out again? and what did they say to one another after the rescue? Sometimes a single word will be enough to set our minds busy with pictures that tell a story. It will suggest perhaps very different stories to different people, but each story may be a good one.

Consider the pictures that your narrative will arouse in the reader's mind. See that they are the right pictures and that they come in the right order.

58. Assignments.

A. Can you make up a story in which the exclamation "Stupid!" occurs? Try it.

B. Write a story suggested by the words, "They all tumbled into the water." Follow the suggestions just given in Section 57, or, better still, make up the whole story yourself.

C. Imagine a crowd on a city street corner gathered about some members of the Salvation Army. One member of the army, a young man, is telling the story of his life. An excited old man is pushing through the crowd trying to make his way toward the speaker. Does this suggest a story to you? If so, write it briefly. If not, try one of the next two, C or D.

D. Imagine a farm-house with a crowd of farmers and their wives in the front yard, all looking at an auctioneer, who is mounted on an old chair, selling the household goods which are piled about in confusion. Apart from the crowd, and half concealed by the trunk of a large tree, stands a little boy, crying bitterly. An old dog is gazing up at the boy with wonder. A motherly looking woman has left the crowd and is on her way to the boy. A farmer, evidently her husband, looks after her approvingly. Write the story suggested.

E. Write a brief account of an exciting event on the school ground or on the street, using fictitious names. Then tell what led up to it, and what followed it. Revise what you have written, arranging it all in time-order. Bring both accounts to the class.

F. Can you make up a story that will account for the following picture? Two schoolgirls in modern dress talking with an excited, gesticulating old man in the costume of an ancient Greek with a peculiar musical instrument in his hand.

AN OLD FABLE. FIGURE 19.

G. Give names to the characters in the picture on page 174 (Figure 19), and write the suggested story, introducing conversation where it seems most needed.

H. Look at the picture of the tug of war on this page (Figure 20); think what must have preceded the situation that appears in the picture. Do the two groups look as if they belong in the same grade at school? Imagine the little fellows on the right talking the week before about a challenge that they had received. After some conversation they decided to accept on certain terms as to the numbers

THE TUG OF WAR. FIGURE 20.

on each side. Imagine some demurring at first on the part of the big fellows, but finally an agreement. How was the rope procured for the occasion? Is there anything in the picture to indicate which side is going to win? What should the next picture show? How does the contest end? Now write a story of the whole affair, following, if you wish, this plan:—

(1) The —— class decides to challenge the boys of the —— school to a tug of war. (2) Challenge received; the

boys of —— school talk it over, and decide to accept on certain terms. (3) Demurring and final agreement. (4) Procuring the rope and testing it. (5) The wavering fortunes of the contest. (6) The end with victory for ——. Introduce some conversation under (1), (2), and (3) if you can, giving names to the speakers, and their exact words.

I. Invent a brief story suggested by the picture of the man whittling out a boat for the boy who is standing near, page 177 (Figure 21). Imagine the conversation as the boat is being made. Perhaps one of the following titles will suggest a story: "The Wreck of the Mary Ann," "The Lost Schooner," "A Vessel Without Sailors."

J. Read the following passage; then, imagining that such a drill has been introduced into your school, write a story entitled "The Course in Self-control."

If I kept a high school I would call together the school once a month, to train all hands in the habits requisite for listeners in public assemblies. They should be taught that just as rowers in a boat race row and do nothing else, — as soldiers at dress parade present arms, shoulder arms, and the rest, and do nothing else, no matter what happens, during that half hour, — that so, when people meet to listen to an address or to a concert they should listen, and do nothing else.

It is perfectly easy for people to get control and keep control of this habit of attention. If I had the exercise I speak of, in a high school, the scholars should be brought together, as I say, and carried through a series of discipline in presence of mind.

Books, resembling hymn-books in weight and size, should be dropped from galleries behind them, till they were perfectly firm under such scattering fire, and did not look round; squeaking dolls, of the size of large children, should

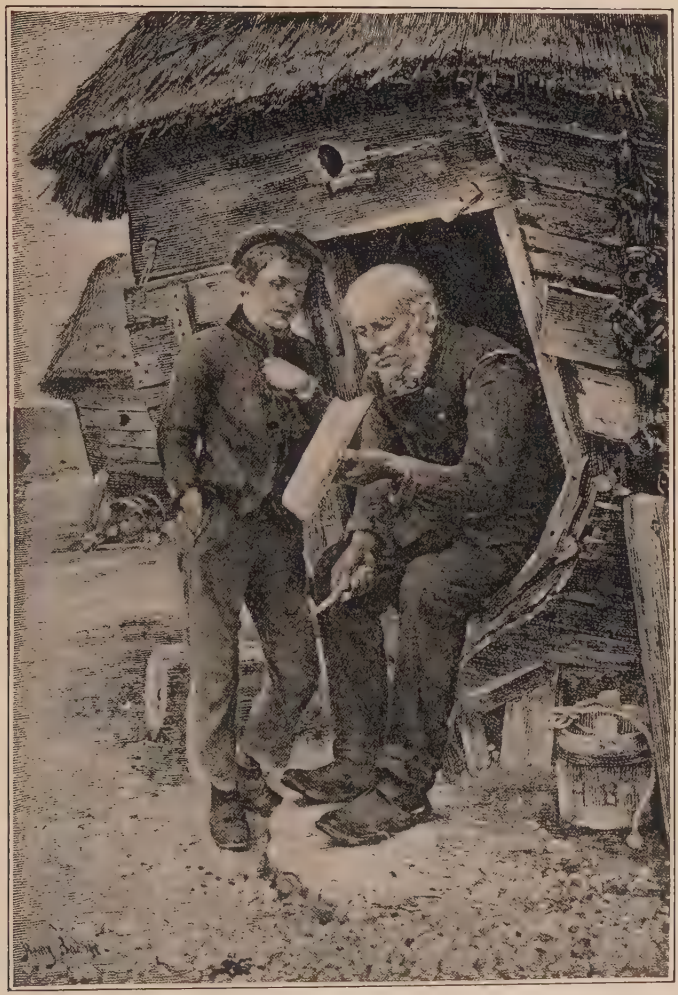

FIGURE 21.

THE STORY OF THE SHIP.

be led squeaking down the passages of the schoolroom, and other strange objects should be introduced, until the scholars were all proof, and did not turn toward them once. —E. E. HALE, *How To Do It.*

The Phraseology of Narration.

59. We learned in a preceding chapter (Section 49, page 134) that in description different kinds of sentences can perform different kinds of work. The same is true of narration. A knowledge of the kind of sentence to use for different purposes will be of great help in the telling of a story. For example, in trying to keep a story true we find that one of the difficulties is to ***make the verbs tell the right time.*** One who is careful to relate events precisely as they were, will mean two things by the two sentences that follow: —

(1) The umpire came up and ordered the players back to their places.

(2) The umpire, while coming up, ordered the players back to their places.

By sentence (1) he will mean that the order was not given until after the umpire had come up; by sentence (2) he will mean that it was given before the umpire reached the group of wrangling players. The following forms mean the same as sentence (1), and just below is another form of sentence (2). It is convenient to be able to manage all of these forms with a knowledge of the exact time that they indicate.

(1) The umpire { after coming up / who had come up / having come up } ordered the players back to their places.

(2) The umpire, as he was coming up, ordered the players back to their places.

It should be noticed that the words "coming up," if used without the word "while" or "after," might not give to the reader the precise meaning intended.

Participles, Clauses, and Connectives.

The participial construction illustrated by the words "coming" and "having come," is especially useful in story-telling because ***it enables us to avoid using the word and too much.*** In revising what we have written, it is well to see if some of the *and's* could not better be omitted in favor of the participial construction.

The participle is also useful in story-telling when a short explanation is introduced. Thus: —

"Send full particulars of the flood," telegraphed the editor, *meaning* the overflow of the Connecticut River. "You will find them in Genesis," was the answer he received *after waiting* an hour beyond the usual time of going to press.

So, too, when a short description is to be added to the dialogue: —

"He's got me now," thought Tom, *trying* to hurry by unnoticed.

"Tom, I'd like to speak to you," said the minister, *planting* himself directly in Tom's way.

The participle used in this way sometimes saves an awkward repetition of the subject, or of the pronoun "he," which is often overworked.

The same saving is often effected by the use of a clause beginning with *who*, *which*, *if*, *since*, *because*, *as soon as*, *while*, *after*, *before*: —

The umpire had come up while the players were disputing. He ordered them to their places.

The umpire, *who* had come up while the players were disputing, ordered them to their places.

As soon as the dishes were washed, the girls ran to their rooms to get ready for the picnic.

Before I could answer a word, the agent set the phonograph going.

It is well to remember that the language contains a great variety of connectives, each of which has its special meaning and use. Some of these, because they show the exact relation of one event to another, are frequent in narrative. Some of the most common are: *at the same time*, *then*, *next*, *whereupon*, *presently*, *soon*, *immediately*, *whereat*, *after a short time*, *however*, *yet*, *still*, *but*, *at last*, *meanwhile*.

Pronouns.

Pronouns, both relative and personal, are employed so often in story-telling that there is danger of ambiguity if the writer is not careful. The reader cannot tell from the following sentence which boy is going to call for the other: "Charles said to Henry that he should call for him in the morning." In such sentences direct quotation makes the meaning clear; thus, Charles said to Henry, "I shall call for you in the morning"; or, "You should call for me in the morning"; or, if some other person about whom they have been talking is meant, Charles said to Henry, "I shall call for him in the morning"; or, "You should call for him in the morning," — according to the meaning intended.

One of the commonest faults in the phraseology of narration is the use of "says he" for "said he"; "says I" for "said I"; and similar confusion of present and past time: "He comes running" for "He came running."

See that your verbs tell the right time. Do not overlook the participial construction. Show the exact relation of events by a careful choice of connectives. Avoid ambiguity of pronouns by direct quotation.

60. Assignments on the Phraseology of Narration.

A. In the following, get rid of some of the *and's* (1) by using the participial construction; or (2) by using a relative clause; or (3) by simply putting a comma, a semicolon, or a period in place of the word *and;* or (4) by using such a word as *for, because, since, though, hence,* to express the relation more accurately. Try each one of these devices with each *and,* in order to see which one is most appropriate.[1]

On the next day, King Alexander called to him his dukes and his captains, and they brought up their men in fifties and in hundreds and in thousands, till they were assembled on the plain; and Alexander rose on high and told them how that he had seen the might of the Persians, and he encouraged them and told them that never should the crowds of the Persians equal the Greeks, for, said he, "It takes many flies to make war on wasps, be they but few"; and all the army laughed, and rejoiced in his bravery and knowledge. Now, by this time, Darius had assembled his host, and led them forth on the plain to the shores of Granton, and there he set up the tents, and prepared him a

[1] Observe, however, that the *and's* in this passage are not the result of carelessness in composition; they are used intentionally in order to give a quaint, old-fashioned turn to the language.

royal seat and passed his army before him in review. First the war chariots drove by, drawn by swift coursers, and on either side the chariots were set with scythe blades, keen and sharp as knives, then the knights passed him in full armor, and every man followed by his squire and his foot-men, and then passed a host of archers and crossbowmen; and as each host passed, they went on into the field and set themselves in array, and the knights mounted their huge war-horses. And on their side the Greeks were drawn up in array, and Alexander was at their head, mounted on his steed Bucephalus, the best horse under heaven. Now Alexander spurred out into the open space and rode before the army of the Persians, and dared any of their champions to come out and fight with him, but not one of them durst meet him, for their hearts were stricken with fear.

So with the sound of trumpets both sides advanced to the attack, and in a few minutes they were at the sword's point. The tale tells that for two miles there was a fight all along the line between the Persian and the Greek knights. From sunrise to sunset the slaughter lasted and both sides fought bravely, the air was thick with arrows, a hail-storm of winged darts; and now the Persians began to give way, their noblest captains were dead, and nowhere had they driven back the Greeks. King Darius had set himself on his golden car at the early dawn, and all day he had watched the fiercest of the fight, and messengers had told him of what befell, but in the end he lost hope, and took to flight; and suddenly darkness came upon the land, so that men feared to move, for the great war chariots were thundering over the plain, and whoso got in their way was cut to pieces by the blades on their wheels, and the hosts of Persians were mowed down like corn before them. So Darius reached the Granton which his men had crossed so proudly the day before, and he rejoiced that he found it frozen over, and

many of his great nobles were with him. Then after him came the flying host of the Persians, and on they came, till the broad stream was covered with men and horses. But their weight was too much for the ice, and it bent down and broke away from the banks, and then of a sudden it broke into thousands of pieces, and the night was filled with the screams of horses and men and their shouts and cries, and the dark water was filled with struggling crowds striving to pull themselves up on to little pieces of ice that would not bear their weight; until one by one their struggles ceased, and the rush of the river bore them away, so that of that mighty host scarce a tenth reached the shore in safety. — STEELE, *Story of Alexander.*

B. Write a narrative of a personal experience. Revise it, especially with reference to your use of the word *and.*

C. In the following combine the first two sentences, making the second a relative clause. Also combine the third and fourth sentences, making the third a participial phrase. Add short explanatory or descriptive words to the dialogue where the dashes appear, using not only "said the duke," or "asked the bishop," but employing also the participle.

An inquisitive French bishop once caught a Tartar in the Duke de Roquelaure. The duke was passing in haste through Lyons. He heard the bishop hail him with "Hi! Hi!" The duke stopped.

"Where have you come from?" —— —— ——

"Paris," —— —— —— —— —— —— ——

"What is there fresh in Paris?" —— —— —— —— —— —— —— —— ——

"Green peas," —— —— —— ——

"But what were the people saying when you left?" —— —— —— ——

"Vespers."

"Goodness, man!" —— —— —— —— —— —— ——, "who are you? what are you called?"

"Ignorant people call me 'Hi! Hi!' Gentlemen call me the Duke de Roquelaure. Drive on, postilion!"

D. Look over two or three stories that you have written, to see if you can improve the conversation by adding short explanatory or descriptive words. Do not make any additions unless they occur to you readily as you read. They do not help unless they seem to be needed.

E. Fill the blanks of the following story with words selected from the following list: *which, one day, at once, but, well, and, finally, at last, then, indeed, once, however, so, next, who, whereupon, too, for, now.*

—— there was a wealthy English book-lover —— long believed that a certain rare book —— he possessed was the only one of the kind in the world. —— ——, ——, he learned that there was another copy in Paris. —— crossing the Channel, he made his way —— —— to the rival owner's home. "You have a copy of this book in your collection?" he asked. "Yes." "—— I want to buy it." "——, my dear Sir," protested the Frenchman. "I will give you a thousand francs for it." "—— I tell you it isn't for sale." "I'll give you two thousand." "——, I do not wish to sell it at any price." —— the Englishman offered five thousand, —— ten thousand, —— —— twenty thousand francs. The Frenchman —— —— let him have the treasure for twenty-five thousand, —— the Englishman counted out the money, examined the purchase, —— smiling with satisfaction cast the book into the fire. "Heavens! man, are you crazy?" cried the dismayed Parisian. "No," said the Englishman, coolly, "—— I —— possess a copy of that book. I thought it a unique; —— I was mistaken. ——, ——, I *know* it is a unique."

F. Look over one of the stories that you have written, in order to see if you can insert with advantage any of the words of connection given in the list beginning *at the same time, then,* etc., in Section 59.

G. Make the verbs of the following express the right time: —

I was going over the bridge the other day, and I run against Pat Hewins. "Hewins," says I, "how are you?" "Pretty well," says he, "thank you, Donnelly." "Donnelly!" I cries, "that's not my name!" "No more is mine Hewins!" says he. So he looks at me, and I looks at him, and it turned out to be neither of us.

H. Look over one of your stories to see if the verbs express the right time, noticing especially if in any part of the story you have changed from past to present time, without reason.

I. Notice in the following that it is not clear to whom the pronouns refer. Change to direct quotation, and notice the effect on the pronouns, and the consequent effect on the clearness of the passage.

He said that he had offered him five dollars for it, but that he found he had paid too much, as the next day another fellow had offered him one for three. But he wouldn't take it back. He would rather lose the dollar than go back on a bargain once made. His father told him he should be more careful than he had been in that trade. He had taken him in too easily. He ought to find out the price of things before he decided to buy. He always did. This would teach him a lesson, he said.

J. Now write the conversation of the preceding assignment in another way, understanding the pronouns to refer to different persons from those assumed in the conversation just written.

The Narrative Paragraph.

61. Stories often begin, "I am going to tell about," etc. Such a topic-sentence is not absolutely necessary, but it is often pleasing. Then follow the sentences in which the story proper is told. If the story is not to be longer than say three hundred words, a single paragraph will be sufficient. One needs to remember, however, that in the conversation parts of a story what each person says is usually set off by itself and begun on a new line.

CHAPTER V.

EXPLANATION.

62. When the student has learned to describe an object clearly and accurately, and to tell a story straightforwardly, he has made good progress in his composition. But these are not the only kinds of composition that he has to use. Occasions continually arise where neither description nor narration will accomplish his purpose. It may be that the reader, although he sees rather clearly the scene that we are describing, or follows pretty easily the events that we are narrating, yet does not understand all the terms that we use or all the ideas that we are trying to express. We often find this to be the case in ordinary conversation. If, for example, we use in telling an anecdote the term *conchology*, our hearer may interrupt us with the question, "What do you mean by *conchology?*" And he is very likely to add, "I don't understand that word." It is then our business to say something that will make him understand. If we recall our daily conversation, we shall see that a considerable part of what we say is for the purpose of making our meaning clear. ***The kind of composition which tells the meaning of things or ideas is called explanation or exposition.***

There are many different ways in which things or ideas can be explained, but in this book we shall con-

sider only the following: to make our meaning clear we may (1) use simpler words; (2) give examples; (3) define; (4) tell what an idea includes; (5) use explanatory description or narration. We shall also need to study (6) the phraseology of explanation.

Using Simpler Words.

63. Sometimes our hearers fail to understand us because of the difficulty or obscurity of our language; we use words that are not in their vocabulary. In that case the simplest way to explain what we have said is *to say it over again in plainer and more familiar terms,* — to translate it, as it were, into the language of everyday use. When, for example, in describing an accident to a bicycle rider, a physician says, "The boy has fractured his clavicle," to many persons his language is not clear. But if a bystander should explain the physician's words by saying, "He has broken his collar-bone," — which means precisely the same thing, — the statement would be understood by everybody. Since we cannot always be sure that our readers or hearers are familiar with every expression that we use, we ought to be ready at an instant's notice to make translations of this kind. This readiness, however, we cannot acquire except as we become familiar with the meaning of words. In particular *we need to pay attention to those pairs of words that mean the same thing or nearly the same thing, called synonyms.*

Use the simplest words you can. If you must use hard terms and phrases, translate them into simpler forms. Study the meanings of synonyms.

64. Assignments on the Use of Simpler Terms.

A. Suppose that the following sentences have been read to a boy twelve years of age, and that to each one he has replied, "I don't know what you mean by that." How would you reword the sentences in order to make them clear to him? In rewording, you should not merely substitute short words for the long ones. You should try to imagine what the boy would want to hear if he were actually listening to you and trying to understand.

1. Dewey's victory over the Spanish fleet in the Philippine Islands was an event fraught with momentous consequences.

2. A vain and showy minister who was to preach a trial sermon before a fashionable congregation is said to have sent the following note to the organist: —

"Please defer your customary voluntary for a minute and a half after the close of my sermon this morning, in order that the emotions of the audience may have time to subside."

3. A gentleman has been defined as a man who has no visible means of subsistence.

4. It is a common observation that differences of taste, understanding, and disposition are no impediments to friendship, and that the closest intimacies often exist between minds each of which supplies what is wanting in the other.

5. The utility of mathematical knowledge is felt in every part of the system of life, and acknowledged by every rational man.

B. Study the following paragraph until you are sure you understand it. Then rewrite the last line in as simple language as you can find.

When free sugar with Hawaii was started, who got the benefit? There were three sets of persons who might con-

ceivably have secured the gain: the American consumer who in the end used the sugar, the American refiner who bought it in the first instance from the Hawaiian planter, and the Hawaiian planter himself. The American consumer certainly did not get it, and does not now get it. The persons who got the benefit of the remission of duty were the Hawaiian planters. They were able to sell their sugar in the United States at a price two cents higher than they could have got elsewhere, while no duty was paid on it by them or by any one else. *The remission of duty has operated virtually as a bounty on Hawaiian sugar.*—F. W. Taussig, *Atlantic*, March, 1908.

C. In what terms would you reword the second line of the following stanza to make the meaning clear?

Solemnly, mournfully,
Dealing its dole,
The Curfew Bell
Is beginning to toll.

—Longfellow, *Curfew.*

D. The following paragraph is a clipping from a daily newspaper. What word in it is used in the wrong sense? Substitute the right word, and find simpler words that might have been used to express the same idea.

No trace of Simon Kaat's assailant has yet been found. That the highwayman was wounded has been proved by deputy sheriffs, who found clots of blood where the man went away from Kaat's little store, a mile from the city limits. They found also his revolver, a 38-caliber weapon, out of repair, and loaded with 32-caliber bullets, about which paper had been wrapped to make them fit the weapon. That the man was either a tramp or some one too poor to buy ammunition is deducted from this fact.

E. Find a simpler word or phrase for each of the italicized words in the following selection. If the word you substitute has a slightly different meaning, point out the difference.

The *gigantic* machinery *employed* in pumping our mines, *operating* our mills and manufactories, and *propelling* our steamships and locomotives, depends for its supply upon so slight an agency as little drops of water expanded by heat, — that familiar agency called steam, which we see *issuing* from the common tea-kettle spout, but which when pent up within an *ingeniously contrived mechanism*, displays a force equal to that of millions of horses, and contains a power to rebuke the waves and set even the hurricane at defiance.

Explaining by Examples.

65. We often try to make an idea clear by giving an illustration or example of it. If any one asks, "What is the difference between a soprano and a contralto voice?" we may reply, "Miss Jarvis, who sang the first song in the concert last night, has a contralto voice, and Mrs. Davis, who sang last, has a soprano voice." From these examples our hearer may form a pretty definite idea of the meaning of the terms *soprano* and *contralto*. In the same way we may explain the term *satellite* by instancing the moon, or *epic* by citing Longfellow's *Evangeline*.

Examples that are used for this purpose must not only be familiar to our hearer — for otherwise he will be no wiser than he was before — but must also unmistakably illustrate the point in question and no other. Thus, if we should attempt to explain the term *drowned valley* by citing the case of the Hudson River, our

hearer, not knowing how the Hudson River came into existence, might remain in ignorance, or might even suppose that all rivers flowing into the Atlantic were drowned valleys.

Use in explanation examples that the reader is sure to understand. See that the example illustrates the point in question and no other.

66. Assignments on the Use of Examples.

A. Point out in the following selections the exact subject that is explained. Then point out the illustrations that are used to explain it.

1. I was thinking, young ladies and gentlemen, as I sat here this morning, that life is almost wholly made up of margins. The bulk itself of almost anything is not what tells; that exists anyway. That is expected. That is not what gives the profit or makes the distinguishing difference. The grocer cares little for the great bulk of the price of his tea. It is the few cents between the cost and the selling price, which he calls the "margin," that particularly interests him. "Is this to be great or small?" is the thing of importance. Millions of dollars change hands in our great marts of trade just on the question of margins. This same thing is all-important in the subject of thought. One mind is not greater than another, perhaps, in the great bulk of its contents; but its margin is greater, that's all. I may know just as much as you do about the general details of a subject, but you can go just a little farther than I can. You have a greater margin than I. You can tell me of some single thought just beyond where I have gone. Your margin has got me. I must succumb to your superiority.

A good way to carry out the same idea, and better illustrate it, is by globes. Did you ever see globes whose only

difference was that one had half an inch larger diameter than the other? This larger one, although there is so little difference, will entirely enclose the other, and have a quarter of an inch in every direction to spare besides. Let these globes be minds, with a living principle of some kind at their centres, which throws out its little tentacle-like arms in every direction as radii to explore for knowledge. The one goes a certain distance and stops. It can reach no farther. It has come to a standstill. It has reached its maximum of knowledge in that direction. The other sends its arms out, and can reach just a quarter of an inch farther. So far as the first mind is able to tell, the other has gone infinitely farther than it can reach. It goes out to its farthest limit and must stop; the other tells him things he did not know before. Many minds you may consider wonderful in their capacity. They may be able to go only a quarter of an inch beyond you. What an incentive this should be for any young man to work, to make this margin as great as, if not greater than, the margin of his fellows.

I recall a good illustration of this when I was in college. A certain young man was leading the class in Latin. I thought I was studying hard. I couldn't see how he got the start of us all so. To us he seemed to have an infinite knowledge. He knew more than we did. Finally, one day I asked him when he learned his Latin lesson. "At night," he replied. I learned mine at the same time. His window was not far from mine, and I could see him from my own. I had finished my lesson the next night as well as usual, and, feeling sleepy, was about to go to bed. I happened to saunter to my window, and there I saw my classmate still bending diligently over his book. "There's where he gets the margin on me," I thought. "But he shall not have it for once," I resolved. "I will study just a little longer than he does to-night." So I took my books again, and,

opening to the lesson, went to work with renewed vigor. I watched for the light to go out in my classmate's room. In fifteen minutes it was all dark. "There is his margin," I thought. It was fifteen minutes more time. It was hunting out fifteen minutes more of rules and root-derivatives. How often, when a lesson is well prepared, just five minutes spent in perfecting it will make one the best in the class. The margin in such a case as that is very small, but it is all-important. The world is made up of little things.

— General Garfield.

2. It is pluck, tenacity, and determined perseverance that win soldiers' battles and indeed every battle. It is the one neck nearer that wins the race and shows the blood; it is the one march more that wins the campaign; the five minutes more persistent courage that wins the fight. Though your force be less than another's, you equal and outmaster your opponent if you continue it longer and concentrate it more. The reply of the Spartan father, who said to his son, when complaining that his sword was too short, "Add a step to it," is applicable to everything in life. — S. Smiles.

3. There is no discredit, but honor, in every right walk of industry, whether it be in tilling the ground, making tools, weaving fabrics, or selling the products behind a counter. A youth may handle a yardstick, or measure a piece of ribbon; and there will be no discredit in doing so, unless he allows his mind to have no higher range than the stick and ribbon; to be as short as the one, and as narrow as the other. "Let not those blush who *have*," said Fuller, "but those who *have not* a lawful calling." And Bishop Hall said, "Sweet is the destiny of all trades, whether of the brow or of the mind." Men who have raised themselves from a humble calling, need not be ashamed, but rather

ought to be proud of the difficulties they have surmounted. An American President, when asked what was his coat-of-arms, remembering that he had been a hewer of wood in his youth, replied, "A pair of shirt sleeves." A French doctor once taunted Fléchier, Bishop of Nismes, who had been a tallow-chandler in his youth, with the meanness of his origin, to which Fléchier replied, "If you had been born in the same condition that I was, you would still have been but a maker of candles."

B. What idea are the following examples intended to illustrate?

While Captain (afterwards Sir Samuel) Brown was occupied in studying the construction of bridges, with the view of contriving one of a cheap description to be thrown across the Tweed, near which he lived, he was walking in his garden, when he saw a tiny spider's net suspended across his path. The idea immediately occurred to him, that a bridge of iron ropes or chains might be constructed in like manner, and the result was the invention of his Suspension Bridge. So James Watt, when consulted about the mode of carrying water by pipes under the Clyde, along the unequal bed of the river, turned his attention one day to the shell of a lobster presented at table; and from that model he invented an iron tube, which, when laid down, was found effectually to answer the purpose. Sir Isambert Brunel took his first lessons in forming the Thames Tunnel from the tiny ship-worm: he saw how the little creature perforated the wood with its well-armed head, first in one direction and then in another, till the archway was complete, and then daubed over the roof and sides with a kind of varnish; and by copying this work exactly on a large scale, Brunel was at length enabled to construct his shield and accomplish his great engineering work.

C. Explain the following, using such illustrations as occur to you: —

1. A cat may look at a king. (To a child.)
2. A dark horse. (To a girl who cannot understand the political significance of the term.)
3. Bad English. (To an uneducated man.)
4. The middle ages. (To some one who has found the term in his history and does not understand it.)
5. Stimulants. (To a boy who has not studied physiology.)
6. Oratory. (To a classmate who professes never to have heard any.)
7. Occultation. (To some one who has come upon the title "The Occultation of Orion," in Longfellow's poems, and is puzzled by it.)

D. Explain to some one younger than yourself the precise meaning of the last two lines of the third stanza below. Give illustrations to show what is meant by "human sea."

ON RECEIVING AN EAGLE'S QUILL FROM LAKE SUPERIOR.

I see the swarthy trappers come
From Mississippi's springs;
And war-chiefs with their painted brows,
And crests of eagle wings.

Behind the scared squaw's birch canoe,
The steamer smokes and raves;
And city lots are staked for sale
Above old Indian graves.

I hear the tread of pioneers
Of nations yet to be;
The first low wash of waves, where soon
Shall roll a human sea.

— WHITTIER.

Defining.

67. It is sometimes a great help in clearing up the meaning of anything to tell of what kind it is or to what class it belongs.

"What kind of thing is that?" is the first question we ask upon seeing some strange object, the meaning of which we cannot make out clearly; and when we learn that it is a new kind of telephone, or camera, or mouse-trap, we feel that we know a great deal more about it than we did before. The meaning becomes still clearer to us if after being told of what kind the object is, we are then told ***in what way it differs from other things of the same kind.*** Suppose, for example, you are reading to some younger person the following lines from Whittier's *Maud Muller:*—

> The weary wheel to a spinet turned,
> The tallow candle an astral burned.

At the word "spinet" your hearer is likely to interrupt you with the question, "What is a spinet?" If now you reply, "Oh, a spinet is some kind of musical instrument," he will ask further: "But *what* kind of musical instrument? Is it like a cornet?" "No," you reply, "it is not like a cornet or a flute or any wind-instrument. It is an old-fashioned stringed instrument, something like a piano, with one string for each note, sounded by means of quill picks." By thus telling him what kind of thing a spinet is, and then pointing out how it differs from other instruments of the same kind, you make the meaning clear.

If your hearer is puzzled by the word "astral," you may say that it is a kind of lamp, with a circular hollow wick, and a ring-shaped reservoir for the oil.

In a similar way we might explain the word "supple-jack" to a boy who had come upon it in reading Irving's *Legend of Sleepy Hollow*. We might say, first, that it is a kind of walking-stick; and then add, to show how it differs from other walking-sticks, that it is made from a tropical climbing shrub having a peculiarly tough and pliable stem.

Explanation in which we tell, first, of what kind a thing is, and second, how it differs from other things of the same kind, is called definition.

68. Assignments on Definition.

A. In the following definition of a portcullis how much of the explanation tells of what kind it is? How much tells how it differs from other things of the same kind?

A portcullis is a sort of door formed of cross-bars of iron, like a grate. It has not hinges like a door, but is drawn up by pulleys, and let down when any danger approaches. It may be let go in a moment, and then falls down into the doorway; and as it has great iron spikes at the bottom, it crushes all that it lights upon; thus in case of a sudden alarm, a portcullis may be let suddenly fall to defend the entrance, when it is not possible to shut the gates. — Sir Walter Scott.

B. Explain to a friend of yours who has never been to a foot-ball game, but is now going to one, what is meant by the term *touch-down*. He will need to be told first what kind of play a touch-down is, then how it differs from other plays that resemble it. To make the term entirely clear it may be necessary to explain

other features of the game; but avoid, as far as you can, technical words and phrases relating to foot-ball.

C. Explain in the same way a *goal kick*, a *scrimmage*, a *safety touch-down*.

D. Explain in the same way the system of signals used in foot-ball.

E. Explain to one who has not seen the game, the terms used in basket-ball, hand-ball, or tennis.

Telling what an Idea Includes.

69. An obscure idea sometimes becomes clear when we show how much it includes. Thus the term *North Central States*, to one who had never heard it before, would be a little puzzling, for he would have only a vague idea of the territory covered. But he would understand you perfectly if you should say to him, "The North Central States include Ohio, Indiana, Illinois, Michigan, Wisconsin, Minnesota, Iowa, and Missouri."

The most useful application of this method of explaining, however, is to tell not how many *things*, but how many *kinds* or *classes*, the idea includes. We are talking, it may be, with some one about cruisers. He says: "I cannot understand what I read in the papers about these vessels. Sometimes the writers seem to be talking about one thing and sometimes about another." To this we may reply: "The difficulty is that there is more than one sort of cruiser. There is one kind called a protected cruiser, in which protection against shell-fire is afforded by a curved deck of steel placed at about the level of the water-line. In another

kind, called the armored cruiser, there is, in addition to the steel deck, a great steel belt extending along the sides of the vessel. And there is still a third kind, known as the unprotected cruiser, which has no armor-plate at all." When you have thus pointed out for your friend the various kinds of cruisers, it is likely that his misunderstanding will be cleared up.

Another example is seen in the following selection, where the term *warfare* is explained: —

Warfare includes strategy, tactics, and engineering. Strategy is applied to everything that is done out of sight of the enemy in preparation for fighting. By tactics is meant the actual fighting, the movement of the troops to the battle-field, their conduct and manipulation in the engagement. The engineer prepares the ground for the offence or defence, and has charge also of roads and bridges.

This method of explanation is termed *division*, and the parts into which the subject or idea is divided are called the *members* of the division.

Every idea may be divided in a great many different ways according to our purpose; thus houses may be divided according to *material* into (1) brick houses, (2) stone houses, (3) wooden houses; according to *use* into (1) dwelling-houses, (2) public buildings, (3) stores; according to *age* into (1) ancient houses, (2) modern houses. The basis on which the division is made, as material, use, or age, is called the *principle* of division.

It is necessary to clearness of explanation that the division adopted should be made on *just one principle*. Thus a division of houses into (1) old houses, (2) brick houses, and (3) stores would be highly confusing, for

brick houses may be old or new, and stores may be made of brick or of wood. Such a confusion of principles of division is known as a *cross division* and the members are said to overlap.

Notice that in the examples given above of the cruisers and warfare, the division is followed by a definition of each member. This is a great help to clearness.

Use one principle of division. See that the parts or classes into which you divide your subject do not run into each other.

70. Assignments.

A. What is the following paragraph about? Into what parts is the subject divided? What is the principle of division?

The United States has three various sources of sugar supply. In the first group belong Java, Brazil, and the British West Indies, Germany, and other European countries, besides several minor nations. All these pay full duty. In the second group are Cuba and the Philippines, both of which pay duty, but not at the full rate. Finally come Hawaii, Porto Rico, Louisiana, and the beet sugar districts of the West. These last have free sugar.

B. What is the subject of the following paragraph, that is, what is the writer trying to make clear by his division? Write a good heading for the paragraph. On what principle is the division made?

The world has always been divided into two classes, — those who have saved and those who have spent, the thrifty and the extravagant. The building of all the houses, the mills, the bridges, and the ships, and the accomplishment of all other great works which have rendered man civilized and happy, has been done by the savers, the thrifty; and those

who have wasted their resources have always been their slaves.

C. What do you see to criticise in the following, the opening sentence of a pupil's essay?

Ships may be divided into three classes: sailing vessels, steamships, and pleasure yachts.

D. How many kinds of pictures are found in this book? Group them first according to *size*, then according to *subject*. Write two statements about them, one for a reader who is interested in the size of the picture, another for a reader who is interested in the subjects they represent.

E. The school board of a certain town proposes to introduce manual training into the schools. The citizens are asked to vote on the question. Explain to a voter who has had little education how much is included in the term *manual training*.

F. Explain to an Englishman visiting in this country how much is included in the term *political party*.

G. Explain the term *bicycle tires* to a friend who is about to purchase a bicycle. Tell him about the different kinds of tires.

H. In a similar way make clear to a person who has never seen a game of base-ball what is meant by the word *errors;* or to a person who has never used a camera what is meant by *printing;* or to a person who has not studied music what is meant by *tempo;* or to a person who has not learned to cook what is meant by *layer-cake*.

I. Explain to a foreigner how much is included in the term *North American Indian*.

Explanatory Description and Narration.

71. In ordinary description and narration we tell mainly about the outward appearance of things, —

their form, size, color, movement, and the like. In explanatory description and narration, on the other hand, we dwell more upon the *meaning.* Thus we may describe a certain fish either to make our hearer see in his own mind the form, size, and color of a particular fish we have seen; or we may describe it in order to answer the question, What is a *rainbow trout?* Similarly we may tell him a story about the making of a kite because the incidents were interesting and amusing, or we may tell the same story in a slightly different way in order to make him understand what a *box kite* is. In the first case we describe a particular fish, or narrate a particular series of incidents; in the second we describe rainbow trouts in general, or narrate the general method of making a box kite.

The following examples will illustrate these modes of explaining. The first is a specimen of explanatory description; the second is a specimen of explanatory narration.

1. You know what a "wheel of life" is. There is a cylinder with slits in its side, which can be spun round rapidly; and you look through the slits at the pictures opposite. The result is that you see the pictures moving; moreover, you see them move faster or slower according as you turn the cylinder faster or slower. This is what you see, and what appears to happen; but now let us consider what actually does happen. I remember in particular a picture of a man rolling a ball down an inclined plane toward you; he was standing at the farther edge of the inclined plane, as it were behind a counter, and he picked up the balls one by one and rolled them toward you. But now when you took out the strips of paper on which the

pictures were drawn, you found that they were really pictures of this man and his ball, in a graduated series of positions. Each picture, of course, was perfectly still in itself, a mere drawing on the paper. The first one represented him with his hand below the counter, just picking up the ball; in the next, he had the ball in his hand, drawn back ready to roll down; in the next, the hand was thrown forward with the ball in it; in the next, the ball had just left this hand and rolled a little way down; in the next, farther, and so on. Now, these pictures, being put in the inside of the cylinder which is turning round, come opposite you one by one. But you do not look directly at them; there are slits interposed. The effect of that is, that if you look straight at a certain portion of the opposite picture, you can only see it for a very small interval of time; that, namely, during which the slit is passing in front of your eye. Now let us carefully examine what happens. When the slit passes, it goes so quickly that you get, as it were, almost an instantaneous photograph on your eye of the opposite picture; say of the man with his hand below the counter. Then this is effaced, and you see absolutely nothing until the next slit passes. But by the time the next slit comes, another picture has got opposite to you; so that you get an instantaneous photograph this time of the man with his hand drawn back and the ball in it. Then this in its turn is effaced, for a time you see nothing, and then you are given an instantaneous glimpse of the hand thrown forward. In this way, what you really see is darkness relieved by regularly recurring glimpses of the figure in different positions. — W. K. Clifford.

2. You all go out to a great picnic, and meet together in some pleasant place in the woods, and you put down the baskets there, and leave the pail with the ice in the shadiest place you can find, and cover it up with the blanket. Then

you all set out in the great forest. But it is only a few of the party who choose to start hand in hand along a gravel path there is, which leads straight to the well, and probably those few enjoy less and gain less from the day's excursion than any of the rest. The rest break up into indifferent knots, and go some here, some there, as their occasion and their genius call them. Some go after flowers, some after berries, some after butterflies; some knock the rocks to pieces, some get up where there is a fine view, some sit down and copy the stumps, some go into the water, some make a fire, some find a camp of Indians and learn how to make baskets. Then they all come back to the picnic in good spirits and with good appetites, each eager to tell the others what he has seen and heard, each having satisfied his own taste and genius and each and all having made vastly more out of the day than if they had all held to the gravel path and walked in column to the well and back again. — E. E. HALE.

Just as in the first selection the object is not to describe any particular wheel of life, but to show how every toy of the kind works, so the object of the second is not to give an account of a particular picnic, but to show how people usually conduct themselves at any and every picnic.

A very useful kind of explanatory narration is that which recounts a process, which tells, that is, how something is made, how a machine works, how a game is played, how a battle is won, and the like. The following paragraph, explaining how a dike is constructed in the Netherlands, is a good illustration: —

A dike, no matter how thick, which rests on the sand alone, will not last. A thick bed of green branches bound together must first be laid down as a foundation; this is strengthened by posts driven through it into the sand.

Heavy timbers resting on bundles of branches lashed together are wedged into the foundations, and slope inwards and upwards to within a few feet of the height to which it is intended to carry the dike. On the top, another solid bed of branches is laid down, and the whole is first covered with concrete, and then with bricks or tiles, while the edge of the dike, at the top of the seaward slope, is composed of heavy blocks of stone cemented together and bound by iron rivets. — G. W. T. Oman, *Bruges and West Flanders.*

Look for the general features or incidents. State what is true of all things or happenings of the same kind.

72. Assignments.

Explanatory Description.

A. What do you mean by a *cartoon?* Write a description that might apply to any one of a dozen cartoons that you have seen in newspapers.

B. Explain the principle of the type-setting machine by describing the machine itself.

C. Explain in the same way the telephone; the telegraph; the phonograph; the microscope; the telescope; the pendulum; the thermometer; a railway switch; the incandescent lamp; the arc lamp; the roller-shade. Or, if these subjects are too difficult, try one of the following: alarm clock; carpet sweeper; fountain pen; cream separator; pile driver; elevator; electric button; megaphone.

D. After reading the following selection, explain in a similar way what you would see if you could get into an ant-hill or a beehive.

If, retaining sense and sight, we could shrink into living atoms and plunge under the water, of what a world of wonders should we then form part! We should find this fairy

kingdom peopled with the strangest creatures — creatures that swim with their hair, that have ruby eyes blazing deep in their necks, with telescopic limbs that now are withdrawn wholly within their bodies, and now stretched out to many times their own length. Here are some riding at anchor, moored by delicate threads spun out from their toes; and there are others flashing by in glass armor, bristling with sharp spikes or ornamented with bosses and flowing curves; while fastened to a green stem is an animal convolvulus that, by some invisible power, draws a never ceasing stream of victims into its gaping cup, and tears them to death with hooked jaws deep down within its body. — HUDSON AND GOSSE.

Explanatory Narration.

E. Explain any one of the subjects under B or C above by telling how it is used.

F. Explain the tides; the phases of the moon; the seasons; the divisions of day and night at the poles.

G. Explain to a foreigner the American method of conducting a high school commencement.

H. Explain the fire drill in the ward schools.

I. The following poem is a humorous account of the making of a salad. In a similar way explain how some other dish is prepared; how bread is made; how to make some kind of candy; how to fry doughnuts; how to make griddle-cakes; how to prepare an omelet.

A RECEIPT FOR SALAD.

To make this condiment your poet begs
The pounded yellow of two hard-boiled eggs;
Two boiled potatoes, passed through kitchen sieve,
Smoothness and softness to the salad give;
Let onion atoms lurk within the bowl,

And, half suspected, animate the whole;
Of mordant mustard add a single spoon,
Distrust the condiment that bites so soon;
But deem it not, thou man of herbs, a fault
To add a double quantity of salt;
Four times the spoon with oil from Lucca crown,
And twice with vinegar, procured from town;
And lastly, o'er the flavored compound toss
A magic soupçon of anchovy sauce.
O green and glorious! O herbaceous treat!
'Twould tempt the dying anchorite to eat;
Back to the world he'd turn his fleeting soul,
And plunge his fingers in the salad-bowl;
Serenely full, the epicure would say,
"Fate cannot harm me, — I have dined to-day."

— SYDNEY SMITH.

J. Explain how wells are driven; how bricks are laid; how a street or sidewalk is paved; how horses are shod; how some kind of bird makes its nest.

The Phraseology of Explanation.

73. We aim by explanation to make our precise meaning clear to our hearer or reader. Hence, in explaining, we must choose our words with unusual care, that he may not mistake our meaning. ***We must make our words say what we intend.***

People very often say more than they mean. They will speak of a thing as *certain* when they mean that it is only *probable* or *possible*. They will call a *bill* which has been merely introduced into the legislature and not yet *enacted* an *act* or even a *law;* they will say a certain policy is *wrong* when their words show that they regard

it merely as *inexpedient*. Sometimes in speaking of a play a pupil will use the words *act* and *scene* as if these words were interchangeable. To people who are careless in their explanations the words *contemptible* and *contemptuous*, *council* and *counsel*, *majority* and *plurality*, *observation* and *observance*, *verbal* and *oral*, *notorious* and *famous*, seem to mean the same thing.

Be sure you know exactly what you mean. Make your words say no more and no less than your thought.

74. Assignments on the Phraseology of Exposition.

A. In the following selections choose the word in parenthesis that is called for by the context. If you are in doubt regarding the meaning of a word, consult the dictionary.

1. Remembering that Mr. Lincoln's mind moved logically, slowly, and cautiously, the question of his will and its power is easily (*settled, answered, solved*). Although he cared but little for simple facts, rules, and methods, he did care for the truth and right of principle. In debate he courteously (*conceded, admitted, granted*) all the forms and non-essential things to his opponent. Sometimes he (*yielded, gave up*) nine points out of ten. The nine he (*put, thrust, swept, brushed*) aside as husks or rubbish; but the tenth, being a question of substance, he clung to with all his might.

2. A wise man, with a great enterprise before him, first looks round for (*fit, fitting, suitable, apt, proper, serviceable*) instruments wherewith to execute it; and he thinks it all-important to command these instruments before he begins his labor. Health is an indispensable instrument for the best qualities and the highest finish of all work. Think of the immense advantage you would have in a suit in court,

if, after a week's or a fortnight's (*toilsome, difficult, wearisome, arduous, laborious, irksome*) investigation of facts, you could come in for the closing argument on the last day fresh and elastic, with only so much more of momentum and fervor for the velocity and glow you had acquired, while your wilted opponent had little more (*life, energy, vitality, force, spirit, enthusiasm*) than a bag of sand. How long will our teachers and trainers of youth suffer boxers and racers to be wiser in their generation than themselves?

B. Explain, with the aid of the dictionary, and illustrate by examples of correct use, the difference between an *antecedent* and a *cause*, between *contemptible* and *contemptuous*, *council* and *counsel*, *necessary* and *expedient*, *majority* and *plurality*, *observation* and *observance*, *credulous* and *credible*, *verbal* and *oral*, *notorious* and *famous*.

75. Miscellaneous Assignments in Exposition.

The following exercises call now for one method of explanation, now for another. When none is suggested, use any method that seems to you likely to make the meaning clear.

A. Suppose that a boy or girl a little younger than you are (a brother or sister, for instance) should bring to you one of the following quotations and ask you what it means. How would you explain it to him? Put in your exercise just what you would say, and be sure to say enough to make the sense entirely clear to him. Beware of using words that a younger person than you would not understand.

To be prepared for war is one of the most effectual means of preserving peace.

Sin has many tools, but a lie is a handle that fits them all.

The axis of the earth sticks out visibly through the centre of each and every town or city.

People that make puns are like wanton boys that put coppers on the railroad track.

The man who cannot wonder is but a pair of spectacles behind which there is no eye.

He becometh poor that dealeth with a slack hand: but the hand of the diligent maketh rich.

Treasures of wickedness profit nothing: but righteousness delivereth from death.

Blessings are upon the head of the just: but violence covereth the mouth of the wicked.

Art is long and time is fleeting.

For time will teach thee soon the truth,
There are no birds in last year's nest.

Wax to receive and marble to retain.

B. Explain by telling a story the truth involved in one of the following: —

1. The more haste, the less speed.
2. Much cry; little wool.
3. The battle is not always to the strong.
4. Laughing is not a proof that the mind is at ease.
5. Evil to him who evil thinks.

C. If you have a camera, explain how a picture is made, so that a person who never expects to make a picture may understand the process well enough. Write out your explanation. Now suppose a friend of yours has just bought a camera precisely like your own. Explain to him the process of making a picture, so that he may avoid some of the mistakes that beginners usually make.

D. Explain to a girl who knows the game of hand-ball, how base-ball is played.

E. There is a famous picture by a French artist of a lot of shoes at the door of a mosque. When you look at the

picture you can see nothing but the door and the shoes, but as you glance from one pair to another you can easily imagine the kind of person to whom each pair belongs — the shoes seem to have as much individuality as their owners. Perhaps hats could tell a similar story. Examine a row of them in the cloak-room. Select one and try to give some account of the character of its owner. Do not write a description merely; tell about the owner's disposition, his way of looking at things or of talking about them, his likes and dislikes, his good qualities and his failings. Be careful, however, not to make fun of any one or to say things which might hurt any one's feelings.

FIGURE 22.

AN OLD MAN. — Albrecht Dürer.

F. Many persons, when they see for the first time the picture of a man's face on this page (Figure 22), are greatly puzzled by it. They cannot make out the meaning of the expression. They find it hard to imagine what the man is looking at, or what he is thinking, or what he wants to say, or what kind of person he is. Doubtless you can tell. Examining the picture carefully, make up your mind just what you think it means. When you write, write as if for a boy (or girl) in the grade below the high school course. Try to open his eyes to the meaning of the picture; make him see in the picture what

you see in it. You need not say how much you like (or do not like) the picture, but only what you think the expression means.

G. Explain the attitude and expression of each of the two persons in Figure 23. What can you say of the character and disposition of the man? Of the girl? What is the man saying? What will the girl reply?

FIGURE 23.

THE REPRIMAND. — Eastman Johnson.

The Explanatory Paragraph.

76. The topic-sentence telling what you are going to explain and the sentences in which you give examples, or define, or explain in the other ways that we

have studied in this chapter, together make up an explanatory or expository paragraph.

A paragraph of this kind usually ***begins with a topic-sentence***, stating the subject to be explained. The explanatory sentences that follow are arranged according to a definite plan, and pains are taken to keep out of the paragraph everything which does not help to explain the subject.

CHAPTER VI.

ARGUMENT.

77. The purpose of the kind of composition which we studied in the preceding chapter was to make our reader or hearer *understand what we ourselves understand*, and *as* we understand it. This, as we have learned, can be done by using simple words, by defining, by telling what our ideas include, and by explanatory description and narration. We come now to a kind of composition in which we try to make others ***believe what we believe*** or ***do what we wish them to do.*** It is called ***argument.*** The essentials of argument are (1) to know exactly what it is that we are going to argue about, (2) to give good reasons for our belief, (3) to use the words that will guide our hearer's thoughts into the right channel.

The Prerequisite to Reasoning.

78. The prerequisite to reasoning is to know exactly what it is that you are going to reason about. If, for instance, you go to the principal to be excused from a study, you must know whether you mean to ask for a permanent excuse, or for a temporary excuse. We will suppose that the study is drawing. You go to the principal and say, "I should like to be excused from drawing." "Why," says the principal, "that would be

a pity. Drawing is a valuable study. You ought not to give it up. It will help you in all sorts of ways when you are older. Besides, you may some day wish to study architecture or mechanics. Then it will be indispensable to you." "No," you reply, "I intend to be a lawyer." "You think so now," says the principal, "but young persons often change their minds."

And so you go on talking for some time. Finally the principal says: "You may drop this study if you wish, but you know, of course, that drawing is required for graduation. No one can get a diploma from this school until he has done one year's work in drawing." And suppose that you reply, "Oh, I didn't want to drop drawing altogether; I only wanted to be excused for the remainder of this year; I think I can manage it well enough another year." Don't you see that this is something which you should have told the principal at the very first? If he had known this, would he have spent any time in trying to convince you that drawing is a valuable study? or that pupils cannot choose their studies wisely? And would you have urged that you are not working to become an artist or a draughtsman? No; the reasons would have been different both on your side of the question and on the side of the principal. If you had wanted only a temporary excuse, he would have required only temporary reasons; he would have inquired whether you had too much work, or whether your eyes were troubling you, or whether you were not devoting too much time to things outside of the school.

We may conclude, then, that it is necessary, before reasoning about a statement, to make up one's mind what is implied in the

statement as well as what is expressed by it. Many times the words of a statement need to be defined and explained before a clear understanding can be reached.

Before attempting to argue, see that you have something definite to argue about.

79. Assignments on the Prerequisites of Reasoning.

A. Consider each of the following statements by itself. Write out the answers to the questions appended to each : —

1. "Long examinations are harmful to the pupil's health." What word is indefinite? Can you supply its place with an expression that shall explain just what you understand by it?

2. "The government should supply work for the unemployed." What government is probably meant, — federal, state, county, or city? What practical question of method must the person who believes this statement explain before we can listen with patience to his arguments?

3. "Every good student should be rewarded." What word here must be explained before we can tell what is wanted?

4. "Games of chance are hurtful to morals." What expression in this needs defining?

B. What necessary explanations must be made to the person who receives the following letter, in order that he may answer intelligently? Rewrite the letter.

FORESTVILLE, MINN.,
June 17, 1908.

DEAR SIR: What line of study would you recommend to our club for next winter? There are only twelve of us; but we are earnest, and eager to profit by any suggestions that

you may find time to make. This year we have been studying about the war. Do you think that it was justifiable? Awaiting your reply, I am,

Yours very respectfully,

A. M. Bartholomew, *Secretary.*

Professor D. N. Fisher,
Webster College.

C. Suppose that you are asked the following question: "Is it right to shoot birds?" What explanations will you ask before answering yes or no?

D. What is the difference between the two questions that follow? Which is the more readily answered, and why? (1) Is it harmful to read novels? (2) Is it harmful to read the standard novels?

E. Think of two or three reasons for the statement that "Football is beneficial to the health of the players." Write the reasons. Now think of objections to the game by those who consider it dangerous. Write answers to the objections.

F. What explanation would you make (as to kind of newspapers and amount of newspaper reading), if called upon to write on the proposition, "High school students should read the newspapers."

Reasoning, Good and Bad.

80. Frequently all that is necessary in order to get another person to do something that we wish him to do, or to believe something that we believe, is to explain clearly just what it is that we wish him to do or to believe, how much it includes, and what we mean by it. If, however, after we have made our explanation, our hearer is still doubtful or reluctant, we try to furnish him with good reasons or arguments for doing or believing as we wish him to, and when he tells

us his objections, we try to satisfy these. ***By explaining to our hearer just what we mean, by furnishing our reasons, and by satisfying his objections, we try to lead him to the same conclusion as that which we ourselves have previously reached concerning the matter.***

Suppose, as before, that you are not getting along well with your drawing, and you go to the principal asking to be permanently excused from that study. You explain (1) that you have given it a fair trial, but are not making progress; (2) that you can spend the time to greater advantage on some other study; and (3) that you expect never to make any use of it, for you are not going to be a draughtsman or an artist.

The principal will probably say that pupils often think they are making no progress in a study, when in fact they are really getting considerable good from it; that in many cases progress is slow for a long time, and then suddenly becomes very rapid. He may give you some examples of this from his experience. He thinks this may prove to be the case with you.

Thus he has told you practically that your first statement is not so true as you thought it was, for evidently he thinks that a longer time is necessary for "a fair trial." In reply to your second and third statements he will probably say that a pupil is not usually a good judge of the value of studies; that drawing teaches some things better than any other study can; and he will speak of its value in training the eye and the hand. He will say that everybody needs this training, even though he intends never to become a draughtsman or an artist.

Thus the principal really denies outright your second statement, and shows that your third statement has nothing to do with the conclusion that you wish him to accept. In other words, your first statement would be a good reason for dropping the study if your first statement were really true; your second statement is not true; and your third statement is true, but does not prove that you should stop trying to draw.

It is evident that ***each statement offered as a fact should be true,*** and that ***a statement may be true and still not be a good reason for the conclusion.***

Use arguments that you believe to be true. Make sure that they prove your point.

81. Assignments on the Choice of Arguments.

A. In the following dialogue, which of the statements are good reasons (if they are true) for the conclusion that Smith should be dismissed from the position of first baseman? Which of the statements (if true) are good reasons for retaining him in his position? Which are poor reasons, and have nothing to do with the case?

A. Did you see the plays that Smith made at first to-day? He ought to be taken off first base.

B. Smith's all right. He can play first better than any of the people who are always finding fault with him.

A. Maybe he can, and maybe he can't. He made six errors to-day, and lost the game.

B. Well, he wasn't in good form to-day; he complained of feeling sick before the game began.

A. He must have been sick in last week's game, too, and the two games before that.

B. It wasn't Smith's errors that lost last week's game.

Everybody agreed that it was as much the pitcher's fault as Smith's.

A. Yes, and everybody agreed that in the two games before that it was Smith's fault alone. We have lost every game since he has been playing at first.

B. Well, we haven't any man to put in Smith's place, if we let him go. Besides, if Smith is dismissed, half the club will resign.

A. Let them resign, then. There are plenty of men on the second team who will make good players. There is Jones, who is nearly as good at first base as Smith is this minute. When a man makes as many errors as Smith made to-day, it's time to try somebody else.

B. You are familiar with some of the facts of Benjamin Franklin's life; perhaps you have read his autobiography. Some one has said of Franklin that "one of his chief characteristics was curiosity — in the wholesome meaning of that abused word." Explain to the class what is meant by the word *curiosity* here. Use in your explanation the words *inquisitiveness, investigation, research, prying, active interest, desire for knowledge, spying, espionage.* Which of these words suggest an undesirable characteristic? Having made clear the difference between curiosity of the right kind and curiosity of the unwholesome sort, find in Franklin's life some facts proving the assertion that curiosity of the wholesome kind was one of his chief characteristics.

C. If you were about to purchase a new bicycle or camera, what points of excellence would you consider indispensable? What points in certain makes do you consider objectionable? What make would you choose? Suppose that a friend of yours has $35 to put into a bicycle or camera. Write to him advising him what make to buy, and give him your reasons in full. Warn him against any

bicycle or camera that you know to be unsatisfactory, and tell him why it is unsatisfactory.

D. Suppose that you have been reading about Longfellow, Lowell, and Whittier, and some one, who thinks that poets are not a very useful set of people, says, "Well, all three of these men were living during the Civil War, when the country needed the services of every man who could carry a gun. What did Longfellow or Whittier or Lowell do for the nation during those years of peril?" How would you make answer?

E. Are you satisfied with the reasoning employed in the following passages? Show wherein it is inconclusive. Can you supply better reasons?

1. To-day our club defeated the Red Stockings, who defeated the Blue Jays last week. Therefore our club will defeat the Blue Jays in next Saturday's game.

2. This man should not be punished for theft because he was a gallant soldier in the war with Spain.

3. I am opposed to building a new high school because the salaries of the primary teachers are not so high as they should be.

4. This man should be elected city treasurer because he is liked by everybody, and is at present out of employment.

5. This man should be put on the police force because he belongs to my political party.

6. I will not keep my money in any bank because banks have failed in the past.

7. A fortune-teller told a friend of mine several things that were true. I will consult that fortune-teller about an affair of importance which I am thinking of undertaking.

8. Last month's examination was hard. The month before it was easy. It will be easy this month.

9. Mr. Smith has run twice for Mayor and has been defeated both times. Now he is a candidate again, and he is sure to be elected, for the third time is the charm.

10. Beans grow faster when they are planted in the dark of the moon. Farmers always plant them then.

F. Can you add another good reason or two to the reason given in each of the following? See how many reasons you can add to each. Explain each reason as fully as you can.

1. *X* should be continued in the office of secretary of the debating society because he is always present at the meetings.

2. The practice of betting is wrong because if you win you are taking what you have not earned.

3. The fences in front of city residences should be removed because they are not necessary for protection.

4. Smith makes better saddles than Jones. He has been in business longer.

G. What conclusions can you draw from the following observations? In which of the following would you demand a greater number of facts before coming to a conclusion? Would fewer facts satisfy you in any of these instances?

1. A certain boy never looks you in the eye when he speaks to you. He is slouchy in his walk. He acts uneasy when in the presence of older people. Can you come to any conclusion about him?

2. Two girls, your classmates, are talking to one another and frequently look at you as they talk. They begin talking about the weather as you come up.

3. Homer is said to have been blind. Milton was blind. Other poets have been blind. Can you make a safe conclusion as to poetry and blindness?

4. A boy lied to you one day. He lied to a friend of yours another day. Is the conclusion, "I will never trust him," justifiable?

5. A certain oak leaf that you find beneath the tree is shiny on one side; another oak leaf from another tree is also shiny on one side. Can you draw a safe conclusion as to all oak leaves?

6. All the white cats that I have ever known have been deaf. Is it safe to conclude that all white cats are deaf?

7. After a storm the sidewalks are frequently strewn with small worms. Does it follow that the worms fell from the clouds in the rain?

H. Try to convince your sister or some friend who is afraid of the water that boating is a safe and delightful recreation. Use but one argument, but let that argument be the strongest you can think of. Or, —

I. In the same way try to convince a classmate that he should take up the study of Latin or German.

J. The father of one of your school friends proposes to take his son out of school in May, a month before graduation, and put him into business. He says he does not care to have his son graduate, for there is no special value in a diploma. What can you say to the father to persuade him to let his son graduate? Use one strong argument.

K. You are trying to persuade an acquaintance to buy a ticket to a high school entertainment. Use the two strongest arguments you can think of.

L. Your father is thinking of buying a stock ranch in Texas or a fruit ranch in southern California. Find out all you can about the two states by means of geographies, cyclopædias, and other books of reference. Decide where you prefer to live. Then try to persuade your father to choose the place you prefer.

M. A friend of yours with whom you are going on a fishing trip down the river objects to starting Friday after-

noon, because of the unluckiness of the day. Think over the subject of superstitions and come to some conclusions about them. Then try to persuade your friend to look at the matter as you do.

N. Write a letter to the city council, trying to persuade them to repeal the bicycle ordinance which forbids riding wheels upon the walks. Word your arguments so that they will appeal to the council and insure a serious consideration of your plea. Consider what points have been made to induce the council to pass the ordinance and try to refute those arguments conclusively. Begin with one of the strongest arguments. Show why such an ordinance is unnecessary in this particular city. Consider the size of the town, the number of accidents from bicycles, the working of such laws in other towns, and the results of the law here. Do not allow yourself to be prejudiced, but whether you approve of the ordinance or not, try to look at it from the standpoint of the council and of those who have not wheels as well as those who have them.

O. Write a letter to a business man who is a friend of yours, trying to interest him in the need of better apparatus for the physical laboratory (or in some other need of the school). First consider the character of the man and how he may be interested in the question most easily. Then make the two or three points which you think will be most likely to appeal to him.

P. There is a movement on foot to revise the present rules and method of control of the athletic association. The teachers would like your opinion as to whether there is need of such change. Do the teachers have sufficient control over athletics? or too much? Are the rules good and sufficient with regard to the sports allowed, the qualification of members and of contestants, the raising of money, the

holding of contests, and the like? Give good reasons for any changes which you may think desirable. Consider what objections to your plans might be made by the members of the association, the teachers, and the people of the town. Do not lay stress on weak objections nor treat the subject lightly. Try to make suggestions that can be put in practice.

Q. What does the writer of the following argument attempt to prove? Are his proofs sufficient?

Although there are discoveries which are said to have been made by accident, if carefully inquired into, it will be found that there has really been very little that was accidental about them. For the most part, these so-called accidents have only been opportunities, carefully improved by genius. The fall of the apple at Newton's feet has often been quoted in proof of the accidental character of some discoveries. But Newton's whole mind had already been devoted for years to the laborious and patient investigation of the subject of gravitation; and the circumstance of the apple falling before his eyes was suddenly apprehended only as genius could apprehend it, and served to flash upon him the brilliant discovery then opening to his sight. In like manner, the brilliantly colored soap-bubbles blown from a common tobacco pipe — though "trifles light as air" in most eyes — suggested to Dr. Young his beautiful theory of "interferences," and led to his discovery relating to the diffraction of light. Although great men are popularly supposed only to deal with great things, such men as Newton and Young were ready to detect the significance of the most familiar and simple facts; their greatness consisting mainly in their wise interpretation of them. — S. Smiles.

R. The following is an open letter written by Abraham Lincoln to the voters of Illinois in 1832, when he became a candidate

for member of the General Assembly. On what grounds does he ask for their votes? Do you think this letter was likely to influence them? Why?

Every man is said to have his peculiar ambition. Whether it be true or not, I can say, for one, that I have no other so great as that of being truly esteemed of my fellow-men, by rendering myself worthy of their esteem. How far I shall succeed in gratifying this ambition is yet to be developed. I am young, and unknown to many of you. I was born, and have ever remained, in the most humble walks of life. I have no wealthy or popular relations or friends to recommend me. My case is thrown exclusively upon the independent voters of the country; and, if elected, they will have conferred a favor upon me for which I shall be unremitting in my labors to compensate. But, if the good people in their wisdom shall see fit to keep me in the background, I have been too familiar with disappointments to be very much chagrined.

Your friend and fellow-citizen,

A. LINCOLN.

The Phraseology of Argument.

82. We aim by argument to convince our hearer or reader that what we wish him to do or to believe is right. We try to make him reason about things as we have reasoned and try to bring him to the same conclusion. In order to do this we must take care to ***use words that will guide his thoughts into the right channel.*** If in our argument we use words that mean more or less than they ought to, we shall defeat our own purposes, because we shall get our hearer into the wrong frame of mind or lead him to the wrong conclusion. It makes a difference, for instance, whether we speak of a *statement*

as a *fact* or as an *assertion*. If we call it a *fact*, we vouch for its truth; if we call it an *assertion*, we practically say, "It may or may not be true; it is not proved and we do not vouch for it; we doubt it; we even distrust it." Another instance may be found in the words *proof* and *sign*. We ought to mean more when we say that the way in which a person acts is a *proof* that he is angry, than when we say that the way in which he acts is a *sign* that he is angry. When we call it a *proof*, we feel sure; when we call it a *sign*, we feel some doubt of our conclusion. If a friend passes us on the street without speaking, it may be a *sign* of absent-mindedness rather than a *sign* of anger. But several different *signs* all pointing to the same conclusion will usually convince us that the conclusion is right. Still other terms that are sometimes wrongly used in argument are *antecedent* and *cause*, *consequent* and *effect* or *result*.

A speaker will instinctively try to influence his hearer by choosing names that favor his own view. If arguing for a *change* or an *alteration*, he is quite likely to refer to it as *progress;* if against it, he will just as naturally call it an *innovation*, implying by this word that the change is unwarranted or dangerous. For every word that calls up a pleasant picture or a favorable suggestion, there is usually another word that calls up an unpleasant picture or a prejudicial suggestion. What an advocate calls a *plan*, an opponent will call a *plot;* and we hear the same person referred to as *heroic* or *foolhardy*, *brave* or *venturesome*, *frank* or *bold*, *brusque* or *rude*, according to the bias of the speaker.

In argument the word *because* is the relation-word most often used. There are other words that may be

employed instead of *because*, such as *since*, *for*, *by reason of*, *as*, *in view of the fact that*, *for the reason that*.

Study the important words in your arguments. Try to make them say exactly what you mean.

83. Assignments on the Phraseology of Argument.

A. At a meeting of the Senior Class of the Lake View High School it was decided to dispense with the usual commencement exercises. On the last afternoon of school the class will give a reception to their parents and friends at the high school building. No presents, flowers, or carriages will be permitted. The afternoon will be spent in a social way, and there will be an exhibition of the work of the school. In the course of the afternoon the graduates will receive their diplomas.

Do you think this decision wise? Suppose that the same question should arise in your own high school about the time your class is ready to be graduated. Write out your reasons for or against the proposal, and in conclusion explain the kind of commencement that you think the best and most appropriate.

B. The ground in the orchard was covered with apples.

Would you consider this a sure sign that the apples were ripe? Of what else might the fact stated be a sign?

C. The trees in the orchard were old and worm-eaten. They appeared to have been blasted. Though it was only the first of July, the ground was covered with apples.

Are the signs sufficient for you to draw a conclusion?

D. A Philadelphia man and his wife, on reaching home after the concert, found that her gown was saturated with oil and ruined. They could not account for it. They were sure that there could have been no oil on the seats at the theatre where the concert had been held. They had

encountered a strange man with a dog on emerging from the theatre, and now remembered that the man had acted suspiciously, had brushed against them, and had then disappeared in a hallway. Returning within a half hour to the theatre entrance, the husband saw the same dog, and with a policeman followed the dog to the same hallway, where the man suspected was found with an empty oil-can in his hand. When arrested he asserted that he lived above the hallway and was now on his way to get the can filled, that he might re-light his lamp.

At this point in the story what is your conclusion? Examine carefully the signs on which your conclusion is based. What did the policeman mean when he asked: "Do you stop half an hour at the foot of the stairs every time you go after oil?" Suppose, on further investigation, it turns out that the suspected man does not live above the hallway, and will not tell where he lives. How will that fact affect your conclusion? Suppose it turns out that he does live above the hallway, but that his lamp is burning brightly and is nearly full of oil. How is your conclusion affected? Suppose it is true that he lives above the hallway; his lamp is out; it needs re-filling. Is his innocence established? Suppose that in his room another large can nearly full of oil is found. How is your conclusion affected? Suppose that the neighbors testify that the man is half-crazy. Make a list of the signs of the man's guilt. Make a list of the signs of the man's innocence.

E. A woman who (it was proved) had begged at residences along Michigan Avenue for the last three years was prosecuted the other day on a charge of vagrancy. The jury decided that "a woman cannot be a vagrant because woman was not made to work."

Find in the dictionary the full meaning of the word *vagrancy*. Do you think the jury's reasoning sound?

F. "Decide to-day to buy this make of wheel," said the agent. "All delays are dangerous, you know."

Do you regard the last sentence as a *reason* for deciding to-day? Do you regard it, when taken by itself, as a *fact?* Do you regard it, when taken by itself, as a mere *assertion?* Explain in your own words the difference between a reason and a fact; and the difference between a fact and an assertion. Which of the following statements do you accept as facts, and which remain assertions until proved or explained?

(1) Every man, woman, and child can sing and should sing. (2) When fruit is ripe, it falls. (3) Trade follows the flag. (4) Harmful trusts must be prevented. (5) Strikes are unjustifiable. (6) The birds go away for the winter. (7) You should never give money to a beggar for fear that he will spend it for drink.

G. "Don't talk so loud. You will scare the fish away," said the man. We stopped talking, and the next minute he pulled in a fine black bass.

Did the man catch the fish because the talking stopped? Was it an effect or a consequent of stopping the talk?

H. In the following, fill the blanks with the most fitting expressions selected from this list:—

For, because, as, by reason of, in view of the fact that, since, for the reason that.

(1) —— the war is likely to last several months longer, the men now in the armies will be asked to reënlist. (2) He could not come —— there was no train running that day. (3) —— you are here, we will talk the matter over now. (4) I don't believe it, —— I know him. (5) —— you know him so well, I will not tell you anything more about him. (6) He requests you to wait a moment, —— he is busy just at present.

I. Which of the italicized words in the following call up a pleasant picture or a favorable suggestion, and which an unpleasant picture or an unfavorable suggestion? For each one of these expressions try to recall another that makes the picture or the

impression more or less favorable, as indicated. Change the form of the sentence, if necessary, in order to bring in the word or expression that you have in mind.

1. He is *an enthusiastic supporter of his party.* (Less favorable.)
2. The man was *a dabbler in art.* (More favorable.)
3. He was *taken in custody* for *misappropriating* the public money. (Less favorable.)
4. He is a *speculator in stocks.* (Less favorable.)
5. The explanation is *plausible.* (More favorable.)
6. He *does not believe in the merit system as applied to office holding.* (Less favorable.)
7. The claims of the common people have been *neglected.* (Less favorable.)
8. She *pays unmerited compliments to every one.* (Less favorable.)
9. He *rules his party with a high hand.* (Less favorable.)

The Argumentative Paragraph.

84. The sentence in which you make an assertion, and the sentences in which you give your proofs of the assertion, together make up an argumentative paragraph.

The first sentence of the paragraph usually states what the writer means to prove. Then follow in regular order the statements which show that the assertion is true. The concluding sentence may be a reaffirmation of the assertion made at the beginning.

CHAPTER VII.

FIGURES OF SPEECH.

Definition.

85. Everybody knows that there is a difference between what words *say* and what words *mean*. No one understands the word "green," in "a green boy," to indicate the boy's complexion; or the slang phrase "cut it out" as a call for a sharp knife; or the expression "the fire of genius" as justifying an orderly citizen in turning in an alarm of fire. The girl who declares that she "would die" before she would rewrite an essay, is not understood as expressing a wish to die. When the Athenians, in order to avoid the hateful word "taxes," used the inoffensive term "subscriptions," no one was any more deceived than is an office-holder to-day when he pays a political assessment under the name "voluntary contribution." We do not hold Longfellow to account at the bar of science for the lines: —

> I hear the wind among the trees
> Playing celestial symphonies.

We know that he has found a finer way than ordinary statement affords of expressing his delight in the sounds made by the wind on a summer day. ***Language is full of departures from literal, straightforward, and matter-of-fact statement,*** both in poetry and in prose. Most of

these departures are unnoticed, and pass for literal statement, either because they are very slight departures (as when we say, "It is a *hard* problem") or because they are familiar from constant use (as in "I *comprehend*," which, only to the etymologist, affords a suggestion of grasping in the hand). But some of these departures from the literal are so striking, and what they *say* differs so widely from what they *mean*, that they have been studied and named, and their methods of departure have been carefully described; ***such are called figures of speech.***

86. Assignments.

Point out all departures from the literal in the following and give the equivalent plain statement for each: —

Fair stood the wind for France,
When we our sails advance.
— DRAYTON, *Ballad of Agincourt.*

Sir Richard spoke and he laughed, and we roared a hurrah, and so
The little *Revenge* ran on sheer into the heart of the foe.
— TENNYSON, *The Revenge.*

And hark! like the roar of the billows on the shore,
The cry of battle rises along their charging line.
— MACAULAY, *The Battle of Naseby.*

"Hearts of Oak!" our captain cried, when each gun
From its adamantine lips
Spread a death-shade round the ships,
Like the hurricane eclipse
Of the sun.
— CAMPBELL, *Battle of the Baltic.*

I would not give my Irish wife
For all the dames of the Saxon land.
— McGee, *The Irish Wife.*

I've heard whisper of a country that lies far beyond the sea,
Where rich and poor stand equal in the light of freedom's day.
— *The Wearing of the Green.*

This mad sea shows his teeth to-night,
He curls his lip, he lies in wait
With lifted teeth, as if to bite.
— Joaquin Miller, *Columbus.*

Classes of Figures.

87. If we examine a number of these figures of speech, we shall find that they can be grouped into classes.

Portia, in Shakespeare's *Julius Cæsar* (II., i., 285), chiding Brutus for not confiding his anxieties to her, expresses her sense of the *distance* that has come between them by asking, "Dwell I but in the *suburbs* of your good pleasure?" She feels as far away from the centre of his thoughts as a suburban place is from the centre of a great city. Thus she expresses her idea by calling up a vivid image of something else. When Tennyson, in the second line of *The Revenge*, says that "A pinnace, *like a flutter'd bird*, came flying from far away," we see that his device is similar to Portia's . he, too, is expressing his idea by calling up an image of something else. The same device is apparent in the common expressions, "a city of spires" (*spires* for *churches*), "Japan

offered Russia the olive branch" (*olive branch* for *peace*), "The waves to sleep had gone" (*sleep* for *quiet*).

There is one class of figures, then, that differ from the literal in that they arouse in the mind of the reader vivid images of things. Such figures are called figures of imagery.

In some forms of statement we recognize striking effects independent of the imagery. When Lowell, in his *Commemoration Ode*, calls Lincoln

> The kindly-earnest, brave, foreseeing man,
> Sagacious, patient, dreading praise, not blame,
> New birth of our new soil, the first American,

we do not notice any striking figure of imagery (although there is one in the last line); what we notice is that we follow the words, one after another, with growing enthusiasm until the highest encomium is reached in "the first American." Moreover, we feel sure, while we are reading, that this arrangement *is designed;* we expect the best and highest to come at the end, and we should be disappointed if it did not turn out in that way. So in the second of Bryant's lines, also on Lincoln,

> Oh, slow to smite and swift to spare,
> Gentle, and merciful, and just!

we note the same kind of design on a smaller scale, and in the first of these lines a design of different pattern.

There is a second class of figures, then, in which we find some peculiar and striking arrangement of words, phrases, clauses, or sentences, making a pattern, or design, that is easily intelligible. These are figures of arrangement.

A third class of figures may be discovered in such sentences as "Solitude is sometimes the best society," "I believe it because it is impossible," "Never less alone than when alone," "The child is father of the man," "Language is the art of concealing thought." These are not figures of imagery, nor do they show a striking arrangement. The most interesting thing about them is that each embodies, at first reading, a contradiction; we are surprised by the sentence, then after a little thought we see the truth of it, which always turns out to be different from what the words actually say.

We will call such figures, figures of contradiction, because they show an apparent conflict between the thought to be conveyed and the form of words in which it is expressed.

We have found, then, three classes of figures: (1) figures of imagery; (2) figures of arrangement; (3) figures of contradiction. We must not be surprised if sometimes they occur in combination. A figure of contradiction may also show a designed arrangement of parts, and a figure of imagery may incidentally form a part of a figure of arrangement or a figure of contradiction.

88. Assignments.

Classify the figures in the following, as (1) figures of imagery, (2) figures of arrangement, (3) figures of contradiction: —

> When Goethe's death was told, we said:
> Sunk, then, is Europe's sagest head.
> Physician of the iron age,
> Goethe has done his pilgrimage.
>
> — ARNOLD, *Death of Wordsworth.*

When can their glory fade?
O, the wild charge they made!
All the world wonder'd.
— TENNYSON, *Charge of the Light Brigade.*

Ere the king's crown go down, there are crowns to be broke.
— SCOTT, *The Bonnets o' Bonnie Dundee.*

He was the first that bent the knee.
— AYTOUN, *The Old Scottish Cavalier.*

Who fears to speak of Ninety-eight?
Who blushes at the name?
— INGRAM, *The Memory of the Dead.*

I wear the cap and he the crown —
What of that?
I sleep on straw and he on down —
What of that?
And he's the king and I'm the clown —
What of that?
If happy I, and wretched he,
Perhaps the king would change with me.
— MACKAY, *Differences.*

On Fame's eternal camping-ground
Their silent tents are spread,
And Glory guards with solemn round,
The bivouac of the dead.
— O'HARA, *The Bivouac of the Dead.*

In the beauty of the lilies Christ was born across the sea,
With a glory in his bosom that transfigures you and me;
As he died to make men holy, let us die to make men free,
While God is marching on.
— MRS. HOWE, *Battle-Hymn of the Republic.*

And his fightin' good as his farmin' bad.
— RILEY, *The Old Man and Jim.*

Strong as lions, swift as eagles,
Back to their kennels hunt these beagles!
— PIKE, *Dixie.*

The finest population in India was subjected to a greedy, cowardly, cruel tyrant. — MACAULAY, *Warren Hastings.*

Dark with excessive bright.
— MILTON, *Paradise Lost,* III., 380.

Hatred is self-punishment. — BALLOU, *Sermons.*

Every dewdrop and raindrop had a whole heaven within it. — LONGFELLOW, *Hyperion,* III., vii.

A favorite has no friend.
— GRAY, *On a Favorite Cat Drowned.*

One secret in education is to know how wisely to lose time. — SPENCER, *Education.*

89. Figures of Imagery.

Metaphor and Simile.

When Shelley says (*Prometheus Unbound,* II., 5), —

My soul is an enchanted boat
Which like a sleeping swan doth float
Upon the silver waves of thy sweet singing,

he uses two different kinds of figures of imagery. In the first line he says that his soul is a boat, — not that it is *like* a boat, but that it *is* a boat; likewise in the third line he says, not that sweet singing is *like* silver

waves, but that it *is* silver waves. In the second line, however, he does not make so complete an identification of the two things compared; he says that the boat *acts like* a swan, *floats like* a swan.

A figure of imagery which completely identifies one object with the image of another is called a metaphor.

A figure of imagery which represents an object to the imagination as being like or as acting like some other object is called a simile.

Synecdoche and Metonymy.

Sometimes a metaphor identifies the object, not with the image of some other object, but with the image of a conspicuous *part* of the object to be represented to the imagination, as when churches are spoken of as *spires*, the part being used for the whole. On the other hand, the whole may be used for the part, as when Shakespeare speaks of England as "this little *world*." More often an individual name is used to designate a class, as when an orator is called "a Webster"; or an attribute is named for the object itself, as in Byron's lines in *Childe Harold:* —

> Last noon beheld them full of lusty life,
> Last eve in Beauty's circle proudly gay,

where *Beauty* stands for beautiful *people*. Or a definite number is put for an indefinite, as in the lines from Tennyson's *The Revenge* (*thousands* meaning "a great many"): —

> Thousands of their soldiers looked down from their decks and laughed,
> Thousands of their seamen made mock at the mad little craft.

Or the material is identified with the thing made, as when a portrait is called a "canvas."

A metaphor which puts the part for the whole, or the whole for the part, the individual for the species, or an attribute for the thing, a definite number for an indefinite, or the material for the thing made of it, is called a synecdoche.

Sometimes the metaphor gives, as an image, an accompaniment of the object that is to be represented to the imagination. This accompaniment may stand to the object in the relation of container to thing contained, as in Shakespeare's "Who steals my purse steals trash," in which *purse* is used for what is contained *in* the purse. More often we find it to be a sign for the thing signified, — the *sword* for *war*, the *olive branch* for *peace*, the *pen* for *literature*, the *school* for *education*. Occasionally it substitutes effect for cause, or cause for effect; as in *gray hairs* for *old age*, and "we are reading *Homer*," instead of "we are reading *Homer's Iliad*."

A metaphor which represents to the imagination container for thing contained, a sign for a thing signified, an effect for a cause, or a cause for an effect, is called metonymy.

Personification.

Sometimes the metaphor consists in ascribing feeling or intelligence to things which are without it. Such metaphor is called personification. Examples are seen as in Collins's lines (*How sleep the Brave*): —

> There Honor comes, a pilgrim gray.
> And Freedom shall awhile repair
> To dwell a weeping hermit there;

and in Moore's lines (*The Turf shall be my Fragrant Shrine*): —

My choir shall be the moonlit wave
When *wandering homeward* to its cave
Or when the stillness of the sea
E'en more than music *breathes* of thee.

Apostrophe.

When King David, lamenting the death of Absalom (2 Samuel viii.), cries, "O my son Absalom! my son, my son Absalom! would God I had died for thee," he is thinking of Absalom so vividly that he calls up his image and addresses him as if he were still alive and present. ***A metaphor in which an absent person is addressed as if he were present is called an apostrophe.*** This same figure of address is seen in Shakespeare's *Julius Cæsar*: —

Oh, judgment! thou art fled to brutish beasts.

Allegory.

The metaphor may be extended to the proportions of an allegory. ***An allegory is a narrative or description which presents to the imagination a deeper meaning than the words indicate.*** Thus in Poe's *Raven*, Lenore seem to be the name of a girl, Poe's lost love, but the lost Lenore is soon perceived to be an allegorical figure, representing lost innocence or purity, and the Raven is Remorse. Christ's parables are short allegories; each embodies some religious truth in a concrete story made up of supposed facts from human life or from nature. ***A fable is a short, pointed allegory in which animals are introduced as speaking and acting like human beings.***

Faulty Figures of Imagery.

The following cautions may be useful to the pupil:—

(*a*) ***Do not make any effort to acquire unusual ways of speech. If figurative language comes of itself, use it; if not, do not strive for it.*** Good figures come unsolicited; figures that are manufactured for adornment are an offence.

(*b*) ***In revising written work, cut out the figures that have been used many times before; figures that are not easily intelligible; figures that are too long drawn out; figures that mix up two incongruous images, or that combine literal statement with metaphor.***

90. Assignments.

Name each of the figures of imagery that you find in the following:—

This precious stone set in the silver sea,
Which serves it in the office of a wall,
Or as a moat defensive to a house
Against the envy of less happier lands,
This blessed plot, this earth, this realm, this England.
— SHAKESPEARE: *Richard II.*, II., i.

Arrows a cloth-yard long
That like to serpents stung
Piercing the weather.
— DRAYTON, *Ballad of Agincourt.*

The "trumpet" went down — with a gash on his poll,
Struck by the parters of body and soul.
— THORNBURY, *The Sally from Coventry.*

To boot! and to horse! and away like a flood,
A fire in their eyes, and a sting in their blood.
— *Ibid.*

They broke them a way through a flooding of fire,
Trampling the best blood of London to mire.
— *Ibid.*

Their heads all stooping low, their points all in row:
Like a whirlwind on the trees, like a deluge on the dikes,
Our cuirassiers have burst on the ranks of the Accurst
And at a shock have scattered the forest of his pikes.
— MACAULAY, *The Battle of Naseby.*

And Belgium's capital had gathered then
Her Beauty and her Chivalry.
— BYRON, *Childe Harold*, Canto III.

Just for a handful of silver he left us,
Just for a riband to stick in his coat.
— BROWNING, *The Lost Leader.*

Keep fresh the grass upon his grave,
O Rotha, with thy living wave!
Sing him thy best! for few or none
Hear thy voice right, now he is gone.
— ARNOLD, *Memorial Verses.*

Sweet vale of Avoca! how calm could I rest
In thy bosom of shade with the friends I love best.
— MOORE, *The Meeting of the Waters.*

91. Figures of Arrangement.

Antithesis.

In Sir Walter Scott's *Lochinvar*, each of the lines, —

She looked *down* to *blush*, and she looked *up* to *sigh*,
With a *smile* on her *lips* and a *tear* in her *eye*,

shows a contrast of ideas and a corresponding place-

ment of the words (here italicized) that express the ideas. ***This figure of arrangement is called antithesis.*** The contrasting ideas may be expressed in single words, phrases, clauses, sentences, or even whole paragraphs, and the name *antithesis* will be properly applied ***if the correspondence in the form of expression emphasizes the opposition of the ideas.***

It had probably never occurred to him that there was in Bengal an authority perfectly independent of the Council, an authority which could *protect one whom the Council wished to destroy,* and *send to the gibbet one whom the Council wished to protect.* — MACAULAY, *Warren Hastings.*

In the quotation just given, the opposition of ideas is emphasized (in the two parts italicized) by the placement of the corresponding forms of expression. There may be a real opposition of ideas, however, without conspicuous correspondence in form of expression, as in the following from Carlyle's *Burns:* —

We are far from regarding him as guilty before the world, as guiltier than the average; nay, from doubting that he is less guilty than one of the thousand.

The figure antithesis is highly artificial; its frequent use may lead a writer habitually to seek correspondence of form where there is no real antithesis of thought, or to misstate or exaggerate facts for the sake of brilliant expression, — an accusation that has often been brought against Macaulay.

What the Italian is to the Englishman, what the Hindoo is to the Italian, what the Bengalee is to other Hindoos, that was Nuncomar to other Bengalees. The physical

organization of the Bengalee is feeble even to effeminacy. — MACAULAY, *Warren Hastings.*

This means that Nuncomar was physically feeble, strikingly so; yet the fact is brought out by the testimony of several witnesses (none controverting their testimony) that Nuncomar was physically large and unusually strong (Stephen, *Nuncomar and Impey*, i., 41).

Climax.

The arrangement noted in Lowell's *Commemoration Ode* (Section 87) is called *climax.* ***This term is applied to a series of words, phrases, clauses, sentences, or paragraphs, of which those coming last surpass the preceding ones in intensity of expression, or in importance of meaning.*** Thus, in Macaulay's *Warren Hastings:* —

He was struggling for fortune, honor, liberty, all that makes life valuable.

And in Ruth i. 16: —

And Ruth said, Entreat me not to leave thee, and to return from following after thee; for whither thou goest, I will go; and where thou lodgest, I will lodge; thy people shall be my people, and thy God my God.

This figure, like antithesis, is likely to lead the one who uses it habitually, to sacrifice truth for the sake of striking form.

A forced climax is, like a forced antithesis, essentially an untruth.

A speaker, intending to make a climax, may be so unfortunate as to put a weak idea after a strong one.

suddenly plunging from a higher to a lower level. Thus: —

My brethren, avoid swearing; it is a great sin, and what is more, it is impolite.

An able lawyer, a shrewd diplomat, and a first-rate after-dinner speaker.

This fault, called *bathos*, is a different thing from that *intentional* departure from the order of climax, called *anticlimax*, which is treated below. (See Section 93.)

92. Assignments.

Name each of the figures of arrangement that you find in the following: —

> While stands the Coliseum, Rome shall stand;
> When falls the Coliseum, Rome shall fall;
> And when Rome falls, — the World.
>
> — Byron, *Childe Harold*, Canto IV.

The Puritan hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators. — Macaulay, *History of England.*

In his youth he [Burke] wrote on the emotions produced by mountains and cascades, by the masterpieces of painting and sculpture, by the faces and necks of beautiful women in the style of a parliamentary report. In his old age he discussed treaties and tariffs in the most fervid and brilliant language of romance. It is strange that the *Essay on the Sublime and Beautiful* and the *Letter to a Noble Lord* should be the productions of one man. But it is far more strange that the essay should have been a production of his youth and the letter of his old age. — Macaulay, *Essay on Burke.*

93. Figures of Contradiction.

Humorous Anticlimax.

When De Quincey, in *Murder considered as one of the Fine Arts*, says, —

If once a man indulges himself in murder, very soon he comes to think little of robbing; and from robbing he comes next to drinking and Sabbath-breaking, and from that to incivility and procrastination. Once *begin* upon this downward path, you never know where you are to stop,

we recognize at once that the arrangement is intentional, — a humorous descent from the greatest of crimes to mere faults, — for the obvious purpose of satire.

The same figure appears in more striking form in a briefer series, such as the following: —

They [the Russian grandees] came to court dropping pearls and vermin. — MACAULAY.

In humorous anticlimax the writer emphasizes the contradiction of ideas by putting an unexpected and a lower idea last.

Irony.

When the afflicted Job said to his friends, —

No doubt but ye are the people and wisdom shall die with you,

he meant the opposite of what he said; he meant that their reasonings were, in his opinion, foolish. We can easily imagine that Job's tone of voice, facial expression, and gesture conveyed the real meaning that contradicted his words. ***An ironical expression is one in which the words seem to mean one thing but, in fact, mean the contrary.***

Epigram.

Any brief, startling expression, involving a contradiction in terms and causing a shock of surprise, is called an *epigram*. The antithetical form of statement is helpful in making epigram more effective.

Language is the art of concealing thought.

Conspicuous by its absence.

Words are women; deeds are men. — HERBERT.

Hyperbole.

For purposes of emphasis or humor, exaggeration, called hyperbole, may be used. Thus: —

Falstaff, thou globe of sinful continents.
— SHAKESPEARE: *Second Part Henry IV.*, II., iv.

Interrogation.

When a writer asks, —

Who ever knew truth put to the worse in a free and open encounter?

we know that no answer is expected. The question form is here purely rhetorical, equivalent to the literal declarative sentence: —

No one ever knew truth put to the worse in a free and open encounter.

This figure is known as the rhetorical question or the interrogation. It is a figure of contradiction because its form implies that an answer is expected when in reality an answer is not expected.

94. Assignments.

Name each of the figures of contradiction that you find in the following: —

So frowned the mighty combatants that Hell
Grew darker at their frown.
— MILTON, *Paradise Lost.*

Good manners are made up of petty sacrifices.
— EMERSON, *Social Aims.*

Murderer. — We are men, my liege.
Macbeth. — Ay, in the catalogue ye go for men.
— SHAKESPEARE, *Macbeth,* III., i.

Three-fifths of him genius and two-fifths sheer fudge.
— LOWELL, *Fable for Critics.*

He drew up his troops according to the methods prescribed by the best writers, and in a few hours lost eighteen thousand men. — MACAULAY, *History of England.*

The only competition worthy a wise man, is with himself
— MRS. JAMESON, *Washington Allston.*

Here once the embattled farmers stood
And fired the shot heard round the world.
— EMERSON, *Concord Hymn.*

Breathes there a man with soul so dead
Who never to himself hath said,
This is my own, my native land?
— SCOTT, *Lay of the Last Minstrel,* VI., 1.

He was, I must tell you, but seven foot high
And, maybe, an ell in the waist;

A sweet pretty lad: much feasting they had;
Bold Robin the christening graced.
— *Robin Hood and Little John.*

Marry, sir; they praise me, and make an ass of me.
— SHAKESPEARE, *Twelfth Night*, V., i.

95. General Assignments.

A. Find an example of antithesis and climax on pages 32–33.

B. Find the figures on page 131.

C. Find metaphors and similes on pages 104–105.

D. Which of the images on page 130 are figures?

E. What figures do you find in the selection beginning on page 135? Which of the images cannot properly be called figures?

ERRORS OF SPEECH AND DEBATED USAGES.

[Expressions enclosed in brackets and parentheses are universally condemned. Expressions enclosed in parentheses alone are doubtful. The remainder are sanctioned by the best authorities.]

(**About** for *almost*, in such expressions as "The work is about done"; "Supper is about ready.")

About is vaguer in meaning than *almost*. It implies uncertainty, or haziness of thought. To express certainty and definiteness, use *almost*.

[(**Allow** for *say* or *intend;* as in "He wanted to leave at once, but the sheriff allowed that he had better wait a bit"; "I allow to go to town to-day.")]

This use of *allow* is colloquial and provincial, and is inadmissible even in familiar conversation. It should not be confused with the legitimate use of *allow* in the sense of *admit* or *concede*, as in "He allowed that he was mistaken."

(**Anybody's else, anybody else's.**)

Both are correct, but usage now inclines to *anybody else's*, especially at the end of a sentence.

Apt for *likely* or *liable*.

Apt indicates habitual tendency of persons or natural tendency of things. It is correctly used in such sentences as "Scholars are apt to be absent-minded"; "Woollen goods are apt to shrink." *Likely* is used in the same way, and may be substituted for *apt* in the sentences quoted; but it may also express probability, as in "Russia is likely to declare war against England." Here *apt* could not be used. *Liable* is properly used only to express the possibility of evil, as "A merchant who takes great risks is liable to fail."

Around for *round.*

It is maintained by some that *around* should be used with verbs of rest, *round* with verbs of motion; as in "The chairs stood around the room"; "Puck put a girdle round the earth"; but usage does not bear out this distinction.

(**Around**, in the sense of *in the neighborhood, at random through, on the other side of;* as in "The old well was somewhere around here"; "Dewey is travelling around the country"; "The little church around the corner.")

All of these uses of *around* have been objected to as American colloquialisms. The first is perhaps better avoided; the second seems to be coming into good use; the third is well established in good use.

(**Best** for *better* in comparing two things. "Which of these two titles is best in point of law?")

There is excellent authority for this use of *best.*

But he, but him.

Both forms are correct, but the use of the nominative is now generally confined to cases where the pronoun can be construed as the subject of a verb understood, as in "Nobody could vouch for the truth of the statement but he (could vouch for it)."

[(**Claim** for *assert, declare.* "He claims that the money was never in his possession.")]

It is better to avoid this use of *claim,* though it is perhaps admissible when some idea of right, title, or due is implied; as, "He claimed that the money was his."

(**Couple** for *two.* "Lend me a couple of dollars"; "They will stay at Niagara Falls a couple of weeks"; "He published last year a couple of articles in the *Quarterly Review.*")

This use of *couple* is sanctioned by the best authorities. The only objection that can properly be made to it is that it gives to the sentence a touch of colloquialism.

[(**Cute** for *cunning.*)]

Cute, an abbreviation of *acute,* is to be regarded as a colloquialism.

[(**Dark-complected** for *having a dark complexion.*)]

(**Differ with, differ from.**)

Differ with is properly used only of disagreements in opinion; as in "I differ with my friend on that point." *Differ from* may be used of all cases of difference.

(**Different to, different than** for *different from.*)

In Great Britain the forms *different to* and *different than* are in common use. In America they are generally avoided.

(**Don't** for *doesn't.* "He don't like me, but that don't matter.")

Very common in ordinary speech, but better avoided in writing.

(**I don't think.**)

A prejudice has arisen against this harmless form of speech because of its misuse in such sentences as, "I shan't go to town to-day, I don't think." It is also used ironically in the slang expression, "Oh, he's all right, I don't think." But such expressions as "I don't think I shall go to town," "I don't think he is all right," are unobjectionable.

[(**Doubt but that** for *doubt but* or *doubt that.*)]

One of the shorter expressions is preferable to the longer expression.

[(**Drank** for *drunk.* "We have drank all the water in the pail.")]

(**Each other** for *one another.*)

The rule found in many grammars that *each other* should be used in speaking of two persons, *one another* in speaking of more than two, is not observed by the best writers.

(**Eat** (pronounced ĕt) for *ate* or *eaten.*)

Eat is the commonly accepted form of the past tense in Great Britain. It is not so common in this country. *Eat* for *eaten* is comparatively rare.

(**Either,** referring to three or more things. "They were either killed or wounded or taken prisoners.")

This use of *either* is now recognized as correct.

[(**Either** or **neither**, followed by a plural verb. "If either of the two are at home, give them my compliments.")]

The sentence should read, "If either of the two is at home give him my compliments."

[(**Enthuse** for *make*, or *become, enthusiastic.*)]

This will be a useful word if it ever acquires good standing in the English language. At present it has the flavor of slang.

-ess, words in, as *authoress, poetess, editress, instructress, manageress.*

It is better to say *author, poet, editor, instructor, manager. Preceptress*, for a woman preceptor, has established itself as a useful word.

[(**Everybody, every one**, with a plural verb, or followed by a plural pronoun. "Every one of you have heard this story a thousand times"; "Every one knows their own business best.")]

The singular should be used in all cases.

[(**Expect** for *suspect* or *suppose.* "I expect you went to the circus yesterday.")]

Farther and **further.**

Both are correct as comparatives of *far*, but the present tendency is to use *farther* in the sense of *more remote, further* in the sense of *additional.*

To feel bad, to feel badly.

Both forms are in good use.

Flown for *flowed* or *fled.*

Flown is the past participle of *to fly, flowed* the past participle of *to flow, fled* the past participle of *to flee.*

Got, gotten.

Both of these forms of the past participle of *to get* are correct. The form *gotten* is softer than *got* and has a different rhythmical effect. *Gotten* is thought by some authorities to be going out of use.

(**Guess** for *think, suppose, believe.*)

Guess, in these senses, is correctly used when there is in the assertion any idea, however slight, of conjecture; it is incorrectly

or colloquially used when it is employed to soften a positive assertion, as "I'll go on with this ploughing, I guess."

Had rather, would rather.
Both forms are correct.

(**To hire** for *to let.* "I hired him to a lady to ride a mile away.")
Hire in this sense is correct.

(**Hung** for *hanged.*)
Hanged is preferable when speaking of an execution.

(**I have got** for *I have*, in the sense of *I possess*, or *I am obliged.*)
This is an emphatic colloquial form, to be used sparingly in speech and not at all in writing. *I have got* in the sense *I have obtained* is, of course, perfectly correct.

-ics, words in, as *politics, mathematics, athletics.*
These words may be used either as singulars or as plurals. The singular use is generally preferable.

[(**If I had have known** for *if I had known.*)]
Highly ungrammatical.

(**Kind of a** or **sort of a** for *kind of* or *sort of;* as in "What kind of a man is he?" for "What kind of man is he?")
The two expressions have a different rhythmical effect, "kind of man" being more closely knit together than "kind of a man," and hence conducing to firmness and compactness of style. "Kind of a" is sedulously avoided by some good writers.

[(**Leave** for *let.* "Leave me go.")]

[(**Lĕad** for *led.*)]

[(**Less** for *fewer.*)]
Less is used of quantity, *fewer* of number. Such expressions as "There were not less than one hundred persons present," are, however, admissible.

(**Like** for *as* or *as if.* "He fell like a tree falls"; "He acted like he was mad.")
The use of *like* as a conjunction is common in Great Britain and is defended by some good authorities. In this country it is commonly regarded as a vulgarism.

[(**Like** for *likely*, or *probably*.)]

[(**Mad** for *angry*.)]
Generally regarded as a colloquialism.

[(**It is me** for *it is I*.)]
Very common in conversation, but not yet sanctioned as the best use.

The nerve. "Louis XVI. had not the nerve to compel them to do it."
In the sense of *courage* or *resolution*, *the nerve* is correct; in the sense of *impudence*, it is slang.

Not as for *not so*.
In declarative sentences, *not so* is by most writers preferred to *not as;* thus, "Fish is not so good as fowl."

[(**Nowhere near** for *not nearly*.)]
A colloquialism.

[(**Off of** for *off*. "He shook most of the apples off of the tree.")]
The *of* is superfluous.

(**One**, followed by *he* and *his*.)
Some writers, when they have used *one* in the beginning of a sentence, employ it throughout as often as they refer to the same person; thus, "When one cares about one's art one is not likely to think too much of one's self." *He* and *his*, however, are in such cases admissible, provided there is no ambiguity.

(**On to, onto.**)
This useful preposition, which has long suffered by association with certain slang expressions, may now be regarded as good English.

[(**Plenty** for *quite*. "The food was plenty good enough for us.")]

(**Posted** or **posted up** for *informed* or *well informed*. "The reporter was posted on current events.")
The word is commonly regarded as colloquial, but there is some authority for it.

[(**Predicate** for *predict.*)]

To *predicate* means to affirm one thing of another, to *predict* means to foretell.

Propose, purpose.

To purpose is to have an intention to do something, *to propose* is to declare this intention. This is the most important distinction; for others, consult the dictionary.

(**Proven** for *proved.*)

The word *proven*, though banned by the larger number of authorities, is steadily coming into use.

[(**Raise** for *rise* (noun). "He expects a raise in salary this year.")]

(**Relations** for *relatives*, in the sense of *persons who are related by birth.*)

There is no ground for the objection sometimes made to the word *relations* in this sense.

(**Rise up** for *rise.*)

The preposition may be used.

(**Same . . . as** for *same . . . that.* "The children have the same faults as we do.")

Both forms are correct, but *as* is to be preferred when the things are the same in kind, *that* when the things are absolutely identical; thus, "I wear the same make of hat as you do"; "I have the same pen that I had last year."

[(**Sat** for *seated.* "He sat the little fellow in the big arm-chair.")]

[(**Seldom or ever** for *seldom or never, seldom if ever.*)]

[(**Set** for *sit*, or *sat.* "The basket is setting on the table"; "After dinner he set in the arm-chair.")]

Say "The basket is *sitting* (*standing* would be still better) on the table"; "He sat in the arm-chair."

[(**Setting-hen** for *sitting-hen.*)]

Sitting-hen is correct.

Should have liked to see for *should like to have seen.*

The meaning of the first expression is "I should (then) have liked to see"; of the second, "I should (now) like to have seen (then)."

[(**Some** for *somewhat.* "The doctor says he is some better.")]

A colloquialism.

[(**Stop** for *stay.* "We are stopping at the Grand Hotel.")]

Stay is preferable.

[(**Suspicion** for *suspect.* "I suspicioned that you were in hiding.")]

[(**These kind** for *this kind.* "Monkeys and all these kind of animals eat fruit.")]

Say *this kind* or *these kinds.*

[(**They** for *he or she.* "Every man or woman must be allowed to do as they please.")]

"To do as *he* pleases" is correct and will avoid the awkward expression *he or she.*

(**To clearly see**, for *to see clearly* or *clearly to see.*)

It is better not to admit any word between the parts of the infinitive, unless for some decided gain in euphony, clearness, or compactness of expression.

Too for *too much* (with past participle). "Hans was too discouraged to go on."

Except with *tired* and a few other past participles that have the force of adjectives, *too much* is preferable to *too.* The same rule applies to *so* and *very.*

[(**Way** for *away.* "Frank is fishing way down the brook.")]

[(**Ways** for *way.* "He lives down the street a little ways.")]

Will and **shall.**

The most common uses of these words may be represented thus: —

Simple future { *I shall* / *you will* / *he will* } Determination { *I will* / *you shall* / *he shall* }

Would and *should* follow the rule of *will* and *shall*, with the following exceptions: (1) *Would* is often used to express what is customary or habitual, as in "He would lie awake half the night"; (2) *should* is used to express obligation or duty, as in "The governor should not be caught napping"; (3) *should* is used in conditional clauses in the sense of "were to," as in "If the rope should break, they would all tumble into the abyss."

[(**Without** for *unless* (introducing a clause). "I can't leave without he takes my place.")]

Avoided at the present time by good writers.

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